The Carmel Pine Cone

Published weekly at Carmel by the Pine Cone Publishing Co.

VOL. 67 NO. 28 3 Sections 60 Pages 15c JULY 12, 1967

34th annual

Carmel Bach Festival

July 16 - 25

Carmel Bach Festival expands youth activities

An expanded activity of the Carmel Bach Festival this year has been in the area of youth. For two weeks, June 21 to July 2, the Carmel Bach Festival-Lyceum Summer Music Day Camp involved 30 instrumental students and 20 vocal students recommended by their school music teachers, auditioned and selected for participation in the program on the basis of their natural ability, potential as musicians and interest in musical performance. The entire program was made possible through the generosity of the Monterey Jazz Festival and the Bing Crosby Youth Fund.

Sandor Salgo, Musical Director and Conductor of the Carmel Bach Festival, was Executive Director of the Music Camp, and Priscilla (Mrs. Sandor) Salgo served as Director of the Vocal Camp. Each was an inspiration to the young people who ranged in age from 12 to 18.

Daily workshops were held under instructors, all members of the Carmel Bach Festival Orchestra and Chorale. The students received private and group instruction in both camps and Fred Schlichtung, director of music at Cliver Park Schools in Lakewood Center, Washington, conducted the instrumental ensembles with Salgo often taking the baton to lead the young people through passages of music which will be performed during the 34th Festival.

In addition to actually playing their instruments, the young peoples' camp schedules included reading literature on music of the Baroque period, listening to lectures on music theory and instrument "families," and dividing into instrument family groups for small ensemble presentations.

An added experience for these youthful musicians will be the opportunity to sit in on Festival orchestral and choral rehearsals and the instrumentalists will be allowed to join the adult musicians during one rehearsal.

SANDOR SALGO discusses Festival program with Lyceum students after a rehearsal

Special Youth Concert July 20 to review 'Bach to Stravinsky'

A rare opportunity awaits young people of the Monterey Peninsula on Tuesday, July 20 when the Carmel Bach Festival will present a special concert for youth, "Bach to Stravinsky for Young Listeners."

The hour-long program will begin at 3 p.m. in Sunset Theatre and will be conducted by Festival musical director, Sandor Salgo, who will also comment on the music programmed.

The Festival Orchestra and Chorale will be heard in highlights of the 34th Festival which will open July 16 and run through July 25.

Festival soloists Ako Ito and Henry Dorigny, classical guitarists, will be featured in the second and third movements of Vivaldi's Concerto for Two Guitars in G major. The Festival Orchestra will perform Canzone for Three Brass Choirs by Gabrieli, Concerto for String Orchestra by Igor Stravinsky, and the second and fourth movements from Hyadn's Symphony No. 96, "The Miracle." The Festival Chorale will join the orchestra in Johann Sebastian Bach's Motet, "Singet dem Herrn."

Young people from 10 to 21 will be welcome to attend this special program; an adult must be accompanied by a young listener to be admitted. Tickets are 50 cents and seats are unreserved. They may be purchased at the Carmel Bach Festival box-office, Room 11, Sunset Cultural Center, San Carlos and Ninth in Carmel, or at the Sunset Theatre box office an hour before the performance.

Orchestra boasts outstanding instrumentalists

The Carmel Bach Festival Orchestra doesn't just happen! For months prior to the mid-July Festival's ten days of concerts and recitals, Musical Director Sandor Salgo auditions and contacts outstanding instrumentalists from various parts of the country who have a special ability for the performance of music of the baroque period.

Many of the skilled musicians return year after year, their schedules permitting, to participate in the experience of working under Maestro Salgo's direction and performing the music for which they have such deep respect and feeling.

Summer is the time when most members of large orchestras have the opportunity to indulge their true interests and the reputation and prestige of the Carmel Bach Festival capture their imagination.

Upon acceptance to join the Festival Orchestra, the musicians are sent the music which they will perform in Carmel so all are prepared upon arrival approximately one week before opening night. Then begins the concentrated rehearsal schedule and the resulting ensemble quality reflects the diligence and dedication of the many involved.

This year the Festival Orchestra personnel is comprised of outstanding instrumentalists from the San Francisco Symphony, the Seattle Orchestra, Chicago, Cincinnati and San Antonio symphonies, in addition to men and women who are distinguished members of university and college music faculties.

The Carmel Pine Cone

VOL. 57, NO. 28

PUBLISHED EVERY THURSDAY

JULY 15, 1971

A legal newspaper for the City of Carmel-by-the-Sea, the County of Monterey and the State of California, established by Superior Court Decree No. 35750.

Dolores, between 7th & 8th
P.O. Box G-1, Carmel-by-the-Sea, Calif. 93921
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SUBSCRIPTION RATES: One year, $6.00; two years, $11.00. Outside of California, $9.00 per year; Foreign, $16 per year.

Entered as Second Class Matter February 10, 1915, at the U.S. Post Office in Carmel-by-the-Sea, under the act of March 3, 1879.

Michael Becker to serve as stage manager for second year

Michael Becker will be serving as stage manager of the Carmel Bach Festival for the second consecutive year. This will mark his eighth year with the Festival. Before assuming the myriad responsibilities of stage manager he worked previously as an apprentice.

Born in Germany in 1946, "Mike" came to this country with his family in 1954. He is a resident of Carmel and a senior history major at San Francisco State College. His father, Walter Becker, is one of Carmel's most illustrious restaurateurs and owner of The Marquis.

Becker's interest in and knowledge of music make him particularly valuable as stage manager, a position in which the demands on time and energy are almost constant during the Festival's intensive season.

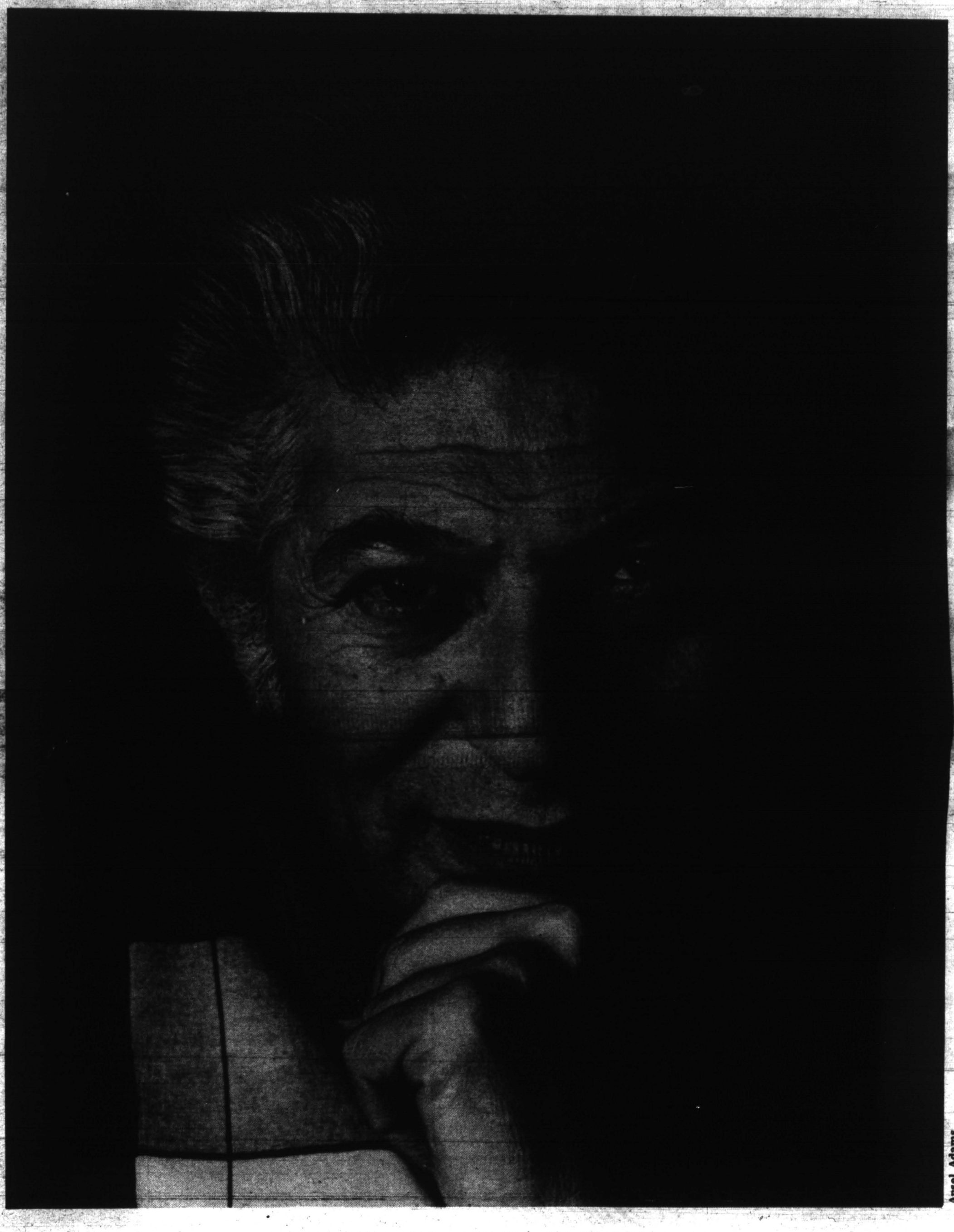
Complete Festival program on back page of this supplement. Program notes start on Page 21.

about the cover...

The Pine Cone's staff artist Orcel Hutchinson drew her inspiration for the stunning cover for this special supplement from "my own idea of Bach's soaring spiritual musical realization...I strove for a feeling of movement because music is motion to me," she said.

Mrs. Hutchinson, who studied art at San Jose State and at Scripps College, Pasadena, has won many awards for her oil and pastel figure paintings.

A native of Fortuna, Calif. (near Eureka), she has lived on the Peninsula for 2½ years.



Ansel Adams

SANDOR SALGO MUSICAL DIRECTOR AND CONDUCTOR

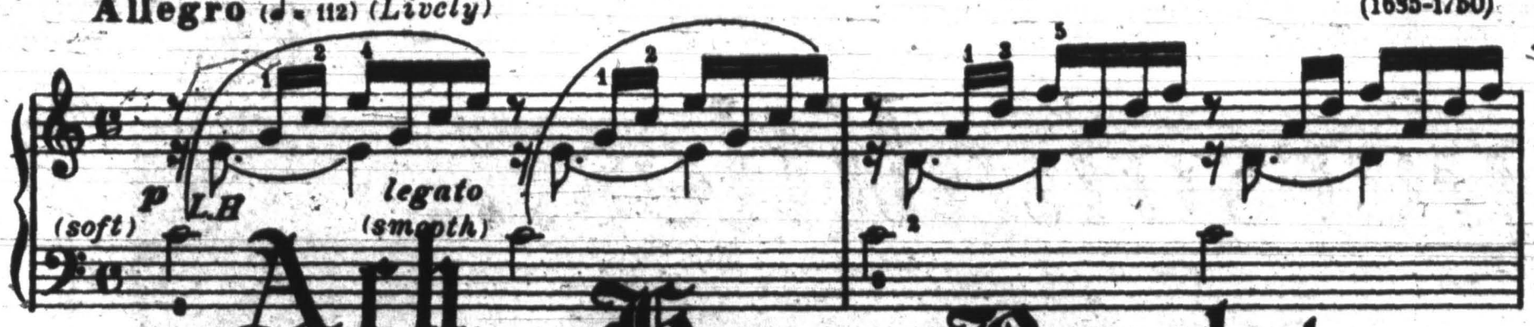
Sandor Salgo called 'A man for all musical seasons'

Since 1956 the distinguished conductor, Sandor Salgo, has been responsible for development of the Carmel Bach Festival to its present level of excellence.

Under his artistic guidance the Festival has attracted some of the top vocalists and instrumentalists proficient in the performance of Baroque music.

Equally at home in the baroque, classical, romantic and contemporary eras, Salgo has been called "a man for all musical seasons." As Professor of Music at Stanford University, Salgo is Music Director of the Stanford Opera Theatre and Symphony Orchestra. In addition to his University activities he is Music Director and Conductor of the Marin Symphony and Music Director of the "Music at the Vineyards" series at Saratoga, California.

Sandor Salgo is a native of Hungary. He began his conducting career as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony of Mexico, the San Francisco Symphony Orchestra, San Francisco Spring Orchestra, the Vancouver Festival and the Royal Philharmonic in London.

Warmth, humanity and drama suffuse his interpretations and the Festival programs attest to his abilities as a programmer and a conductor capable of bringing forth the best his musicians have to give.

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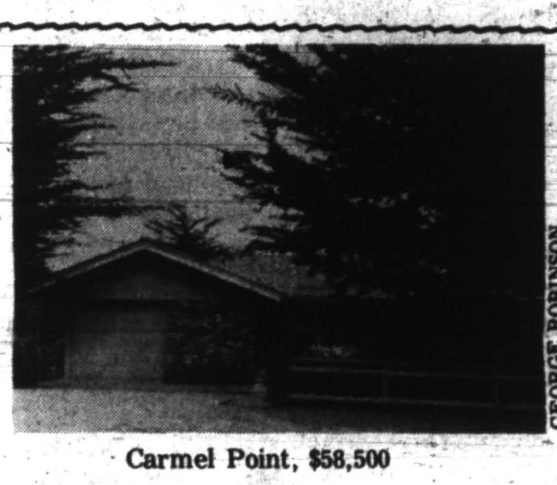

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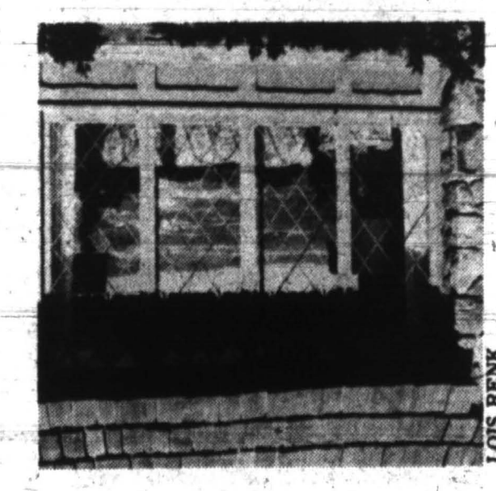

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Festival personalities...

DARLENE AND DOUGLAS LAWRENCE

Douglas Lawrence returns after 1970 Festival triumph

A prominent soloist throughout California, Douglas Lawrence combines his singing career with his position as music instructor at El Camino College. He is a graduate of the University of Southern California and is currently enrolled in a graduate program there.

This is the fifth year Lawrence has appeared in Festival programs. As leader of the Chorale and soloist he has won the admiration of all who have heard his fine bass-baritone voice.

Last year as Papageno in "The Magic Flute" he proved that his dramatic ability equalled his musical talent.

This year, on both Sundays, July 18 and July 25, he will sing the role of Jesus in Bach's "Passion According to St. John." On Saturday, July 17 and Saturday, July 24, Lawrence will sing the role of Adonis in John Blow's "Venus and Adonis." Tuesday, July 20, he will be heard in a joint recital with his wife, Darlene Lawrence at the harpsichord and flutist Donald Peck at 11 a.m. in the Parish Hall of All Saints' Episcopal Church.

In the last two years, Lawrence has made several major debuts including the Los Angeles Philharmonic, Los Angeles Master Chorale, the Pasadena Symphony and the William Hail Chorale. This summer he will add the prestigious Hollywood Bowl season to the list.

In mid-August Mr. Lawrence will appear with Beverly Sills in "La Traviata" under the direction of Zubin Mehta. Later that month he will sing the role of the Captain in Berlioz's "Lelio" with Gerard Samuels conducting.

Famed impressario Sol Hurok has signed Lawrence to a long-term personal management contract beginning with the 1971-72 season. It is with great pride that the Carmel Bach Festival presents Lawrence again this year.

Darlene Lawrence is a native Californian who received her musical education at the University of Southern Calfironia where she is currently completing her Masters Degree in accompanying. Her teachers have included Sergei Tarnowsky, Muriel Kerr and Gwendolyn Koldofsky.

With her husband, Douglas Lawrence, Darlene has worked as a free-lance singer in Hollywood for several years, appearing in over 200 network television broadcasts. Last year marked the beginning of a full time career as an accompanist for prominent vocalists and instrumentalists in the Southern California area.

This year Mrs. Lawrence will serve as leader of the *Carmel Bach Festival* Chorale and will be heard in recital with Douglas Lawrence, bass-baritone, and flutist Donald Peck at 11 a.m. Tuesday, July 20. She will accompany on the harpsichord.

Walter Trampler considered world's eminent violist

In his international career as recitalist, soloist and ensemble musician, Walter Trampler is generally considered the most eminent violist in the world today.

First acclaimed by Bach Festival audiences in 1962 and again in 1963 and 1969, Trampler returns this year as soloist in Vivaldi's Concerto in D minor for Viola d'Amore at the Carmel Mission Basilica concert Wednesday night, July 21, and for the first time here, in a duo-recital Monday morning, July 19, with his lovely and talented young wife and fellow violist, Karen Phillips.

They will also play the solo viola parts in Bach's Brandenburg Concerto No. 6 on Tuesday evening, July 20.

Born in Munich, Trampler began his musical training at the age of six. At 17 he was touring Europe as violist of the prestigious Berlin Radio Symphony. The outbreak of World War II brought him to America where he launched a distinguished concert and teaching career and became a founding member of the New Music Quartet which, during its nine year lifespan, became a world-renowned ensemble.

In recent years Trampler has been sought out by virtually every major orchestra and music festival in the world, not to mention the White House and command performances for the late Queen Mother Elizabeth of Belgium. These, together with many definitive recordings, have helped to create a new awareness and appreciation of the elegant sweet-toned viola as well as of its mellow ancestor, the viola d'amore.

WALTER TRAMPLER

Commenting on his latest performance with the New York Philharmonic, Harold Schonberg of the New York Times wrote: "Mr. Trampler's playing was as elegant and flawless an example of string work as one is going to hear...it had everything that one looks for."

Apart from his regular tours, Trampler teaches at the Juilliard School of Music in New York City. His recent RCA album of unaccompanied works by Hindemith, Stravinsky and Reger is a "first" in recording history; other recent releases include the Brahms sonatas and the Mozart "Concertante" with Issac Stern.

No less notable than the virtuoso are his instruments: Trampler recently acquired a splendid viola by the brothers Amati, c. 1620, as well as a 1743 Cracassi viola d'amore.

Lyric soprano Margot Power to be heard in morning recital

Lyric soprano Margot Power made her first appearance with the Carmel Bach Festival in 1967 and has since been a valued member of the Festival Chorale often taking leading roles. She will be remembered for her sparkling performance as Papagana in last summer's production of "The Magic Flute."

Miss Power, a resident of Tiburon, is a graduate of Syracuse University and holds a degree of Bachelor of Music Education. Following her years at Syracuse she studied in the opera department of the Peabody Conservatory for two years.

A regional winner of the San Francisco Debut Auditions, Miss Power has sung with the San Francisco Spring Opera and other West Coast companies. She has appeared all over the Bay Area in lieder recitals and has frequently been soloist with the Marin Symphony and the San Leandro and Oakland Symphonies.

Miss Power's activities this past year include a performance at College of Marin with the Marin Arts Quartet and a concert of works by Poulenc and Brahms in the Cominican Concert Series at Dominican College in San Rafael. She was also a guest solist with the Vallejo Symphony.

In addition to a demanding Festival schedule this year, Miss Power will be heard in a morning recital on Saturday, July 24, when she will sing early Italian repertoire with Baroque Cahmber Music Ensembles.

MARGOT POWER

Festival personalities...

Popular tenor Tommy Goleeke returns for 1971 Festival

Mr. Goleeke's first association with the Carmel Bach Festival was in 1960 when he was a member of the Festival Chorus. Since then he has returned many times as a member of the Chorale and as a tenor soloist.

TOMMY GOLEEKE

This year, in addition to his participation in the Chorale, he will be heard in recital with James Schwabacher, tenor, and harpsichordist Ralph Linsley at 11 a.m. on Thursday, July 22.

Goleeke is Associate Professor of Music and head of the voice department at the University of Puget Sound, Tacoma, Washington. In 1969 he was a national finalist in the oratorio division of the National Federation of Music Clubs Auditions.

He is a frequent soloist with the Tacoma Symphony. This delightful singer holds a D.M.A. from Stanford University and was a member of the faculty at Southern Illinois University prior to his present position in Tacoma.

Christiane Edinger one of Europe's most dazzling violin virtuosos

One of Europe's most dazzling young violin virtuosos, Christiane Edinger has an impressive list of accomplishments to her credit.

Born in Berlin, she started her musical education at the age of five and later studied with Vittorio Brero, Nathan Milstein and Joseph Fuchs at the Juilliard School of Music in New York. In 1961 Miss Edinger won First Prize in the German Hochschule fuer Music Competition and after several other awards, received the coveted Berlin "Young Generation Kunstpreis" for music in 1969.

She made her debut with the Berlin Philharmonic Orchestra in 1964 and there followed debuts in Europe's major musical centers including Vienna, Munich, Hamburg and Cologne.

In 1966 Miss Edinger made her American debut in New York under the auspices of the "Young Concert Artist" and subsequently appeared in Boston, Washington, St. Louis and with the Pittsburgh Symphony under the direction of William Steinberg. In addition to thess triumphant appearances she performed at Expo '67 in Montreal.

CHRISTIANE EDINGER

Christiane Edinger's repertoire includes concertos of Bach, Bartok, Beethoven, Brahms, Bruch, Dvorak, Mendelssohn, Menotti, Mozart, Paganini, Prokofieff, Ravel, Respighi, Saint Saens, Schumann, Schoenburg, Tschaikowsky, Vieuxtemps and Wienawaski to name only a few.

This outstanding young artist has toured Russia, Norway and Hollapd and has performed at festivals in Berlin, Vienna and Venice. Her schedule is a busy one and coming engagements include concerts in Berlin, Vienna, New York and Munich. Next season she will be soloist with the Boston Symphony.

Miss Edinger's first appearance at the 1971 Carmel Bach Festival will be an auspicious one as she will perform three sonatas for solo violin by Johann Sebastian Bach in the first morning recital of the Festival in the Parish Hall of All Saints' Episcopal Church on Saturday, July 17 at 11 o'clock. Monday, July 19, she will be the soloist in Concerto for Violin in A minor by Bach with the Festival Orchestra under the direction of conductor Sandor Salgo and on Thursday evening, July 22 she will join cellist Gabor Rejto in Brahms' "Concerto for Violin, Cello and Orchestra."

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Shirley Love of Metropolitan Opera to solo at Festival

Shirley Love, Metropolitan Opera mezzo-soprano, made an indelible impression on Carmel Bach Festival audiences in 1967 as soloist in J.S. Bach's Passion According to St. John and the San Francisco Chronicle reported at that time, "Shirley Love's alto arias were sung in loveliest style...a most devastating musical expression."

SHIRLEY LOVE

A native of Detroit, Shirley Love joined the ranks of the Metropolitan in 1964, after making her debut in Milan and Florence as winner of the American Opera Auditions. She has appeared with the Chicago Lyric Opera, the Cincinnati Summer Opera, and as soloist with the Detroit, Cincinnati, and Toledo Symphonies, and the Robert Shaw Chorale.

This past season she appeared in Metropolitan Opera performances of "Rigoletto," "Faust," "Romeo and Juliet" and "Valkyrie," including three broadcasts from the stage of the Metropolitan and a videotape of "The Barber of Seville."

In this, Miss Love's second appearance with the Carmel Bach Festival, she will be heard in Christmas Oratorio, Part I, by J.S. Bach on opening night, July 16, and the repeat of that concert on July 23, in The Passion According to St. John by Bach on Sunday, July 18 and again on Sunday, July 25, and in Antonio Vivaldi's "Stabat Mater" in the concert at the Carmel Mission Basilica on Wednesday, July 21. On that date she will also join soprano Evelyn Mandac in Vivaldi's "Gloria."

Flutist Donald Peck returns for second Festival

Donald Peck, solo flutist of the Chicago Symphony Orchestra, was a favorite soloist during the 1970 Carmel Bach Festival and will be accorded a warm welcome when he returns to Carmel this week.

His career has been one marked by solid success beginning after he graduated from the Curtis Institute of Music in Philadelphia where he was a student of William Kincaid and Marcel Tabuteau.

He has played in the Kansas City Philharmonic, the Seattle Symphony, the National Symphony Orchestra of Washington, D.C., and the U.S. Marine Band and Orchestra. He received the distinction of playing as solo flutist with Pablo Casals and the Casals Festival Orchestra in Puerto Rico in 1963 and is active in solo and chamber music concerts throughout the United States.

Prior to coming to the Carmel Bach Festival Peck performed as soloist with the Chicago Symphony under Ozawa on July 8. Immediately after the Carmel Festival he will return to Chicago to prepare for the Chicago Symphony Orchestra's first European tour August 26 to October 5 under the direction of Georg Solti and Carlo Maria Giulini.

The tour will take him to the major cities of Europe and to the Edinburgh Festival and to Vienna for the recording of Mahler's 8th Symphony in the historic Sofiensaal.

Peck will play his rare hand-made platinum flute in Johann Christian Bach's "Sinfonia Concertante" on Friday, July 16 with a repeat of that concert on Friday, July 23. On Saturday, July 17, and again on the 24th, he will be soloist in the Mozart Concerto for Flute in D major (K.314). On Tuesday morning at 11 July 20, Peck will join baritone Douglas Lawrence and harpsichordist Darlene Lawrence in a recital at All Saints Episcopal Church.

DONALD PECK

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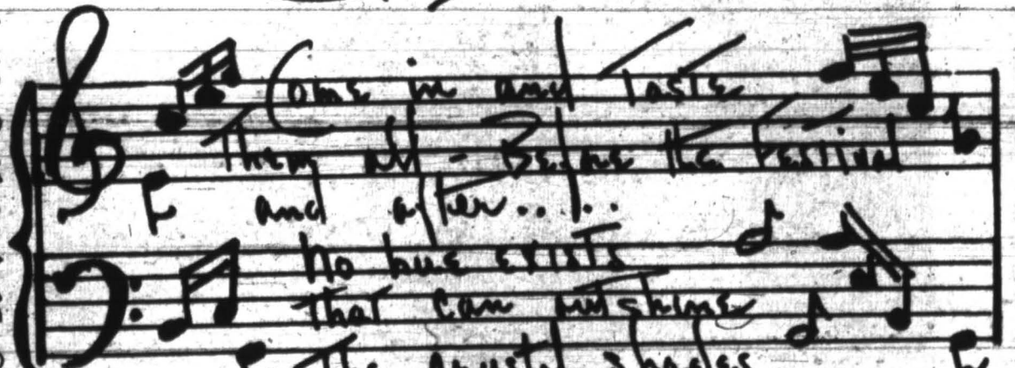

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Priscilla Salgo observes 13th year as Festival Chorale director

Priscilla Salgo is much more than the gracious wife of the Carmel Bach Festival's distinguished musical director, Sandor Salgo. She will observe her 13th year as Director of the Festival Chorale this year and in addition to preparing the group of "hand-picked" singers, she has been serving as Director of the two week Carmel Bach Festival-Lyceum Summer Choral Day Camp.

PRISCILLA SALGO, Choral Director for the Carmel Bach Festival, instructed Carmel Bach Festival-Lyceum Summer Vocal Camp students during the two-week youth program.

Under her supervision two members of the Festival Chorale served as clinicians in instructing 21 young people between the ages of 12 and 18. Her inspiring leadership resulted in remarkable progress as evidenced at the ensemble demonstration held at the conclusion of the combined instrumental and choral camps.

Mrs. Salgo received her degrees of Bachelor and Master of Music from Westminster Choir College in Princeton, New Jersey where she was a faculty member for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestral conducting with Sandor Salgo and Wolfgang Stresemann, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

Preparation of the Festival Chorale begins early in the spring when Mrs. Salgo travels to Los Angeles to conduct rehearsals of the Southern California group of professional singers and also rehearses the northern group in Palo Alto, where she makes her home on the Stanford campus with her husband and seventeen year old daughter.

Festival Chorale members all lead active musical lives

The Carmel Bach Festival Chorale, under the able direction of Priscilla Salgo, is a group of "hand-picked" voices invited early in the year to participate in what has become known as one of this country's most respected summer festivals. All lead active musical lives in all parts of California with several from out of state drawn by their interest in and ability to perform music of the baroque period.

The usual complement is between 35 and 40 with regional rehearsals conducted in Los Angeles and Palo Alto for weeks prior to arrival in Carmel when the emphasis turns to the ensemble and a unifying of all vocal and instrumental parts.

The Carmel schedule is a strenuous one, but the enthusiasm of these singers for the works programmed by conductor Sandor Salgo, is an inspiration to witness.

Surely the "finished products" are testimony to their application and sheer delight to be part of another Carmel Bach Festival season.

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"It's just something we all love to do"

Festival Coordinator Ralph Linsley recalls 'a wonderful succession of people through the years.'

Ralph Linsley might very well be called the Grand Old Man of the Carmel Bach Festival—a reference not to his age, but to the fact that he has been coming to Carmel each July since 1932, even before the Festival became a reality.

In those early years of Dene Denny and Hazel Watrous, founders of the Bach Festival, Ralph Linsley was a member of the Neah-Kah-Nie String Quartet. Then, as now, he played the harpsichord and piano. By 1935, the Neah-Kah-Nie Quartet had grown into a string orchestra of local musicians, and the first Carmel Bach Festival was launched.

Linsley, a modest and soft-spoken gentleman, admits with just a trace of defensiveness, that he lives in Hollywood during those months of the year that he is not on tour as accompanist for a number of noted musicians. In mid-June each year, he arrives in Carmel to dig into the burden of work he performs as Coordinator of the Bach Festival and, later, to rehearse with the Festival Orchestra and those soloists he accompanies in recitals during Festival week.

Music has always been Linsley's life. Born in New Haven, Conn., he graduated from Yale with a B.A. in music. For several years, he taught on the Yale faculty before moving to Southern California. Some years later, he earned his M.A. with a major in harpsichord at U.S.C.

"I lived in Pasadena for 25 years," he says, "but then it became more expedient to live in Hollywood. Los Angeles is, after all, the music center of the Pacific Coast. And it's an interesting community, musically. There's so much happening."

As an accompanist—on the piano—he has toured through the U.S. and abroad with such stars as Nan Merriman, whose accompanist he was for 19 years, the late Joseph Schuster, Pierre Fournier, cellist Gilbert Reese, with whom he will go abroad next spring, and Dorothy Kirsten the Metropolitan opera soprano.

"The harpsichord is pretty much confined to the Festival," he admits, referring to his piano accompainment.

Linsley, in reminiscing about the 33 past Festivals, comes across as a true Carmel-type traditionalist.

"We've always used Sunset Theatre," he says. "As I recall, we used Sunset the first summer it was built and we've never wanted to go any place else. Sunset is just right—small enough for the intimacy that's such an important part of the Festival.

"The first year, we had one concert at the Mission, and that became a tradition, too. Our Mission concerts have always been a highlight of the Festivals; the setting is just wonderful, not to mention the great acoustics."

A love of tradition, however, has not prevented Linsley from appreciating the growth of the Festival since its modest inception.

"There's been a steady development through the years...in size, scope and artistically, too. Our programs have become more varied and we not attract more fine artists.

"We owe so much to the imagination and devotion of Denny and Watrous. They maintained the Festival as a very personal project—they were, after all, professional managers...

"But it's been a combination of the community, the setting and the people who have followed them. The participants in each Festival are not only qualified musicians, but people who value what they do here...and just being here."

Maestro Sandor Salgo, Linsley says, deserves much credit for the shaping and success of Festivals during his 15 years as Musical Director.

"The Maestro is thinking and planning all through the year for the next Festival. We start planning and discussing the next Festival the morning after the last concert," he admits.

"It's just something we all love to do. There are rewards beyond the financial. There's always been an unusual warmth and interaction between audiences and performers...a constant succession of wonderful people through the years."

As Coordinator of the Festival, Linsley works with the Salgos, contacting musicians in Southern California and arranging auditions. In Carmel, he coordinates production of the Festival program, readying it for the printers and even undertaking its proofreading.

"Then, I work out the rehearsal schedules with Salgo...all sorts of things that come up," he says modestly.

Very rarely, says Linsley, does the Festival encounter temperamental performers.

"The spirit of the Festival seems inevitably to take everyone in. The participants are congenial; they enjoy working together and everyone is always very sad when they have to break it up."

As a musician, Linsley will be doing all the continuo playing with the Festival Orchestra and three recitals at All Saints' Parish Hall with Walter Trampler, viola, James Schwabacher, tenor, and the Chamber Music Ensemble.

"The recitals give the audience a chance to hear the artists do something more intimate. They're informal, with the performers stopping to comment on the program, and everyone enjoys them very much. Morning is a nice time for listening to music," he adds.

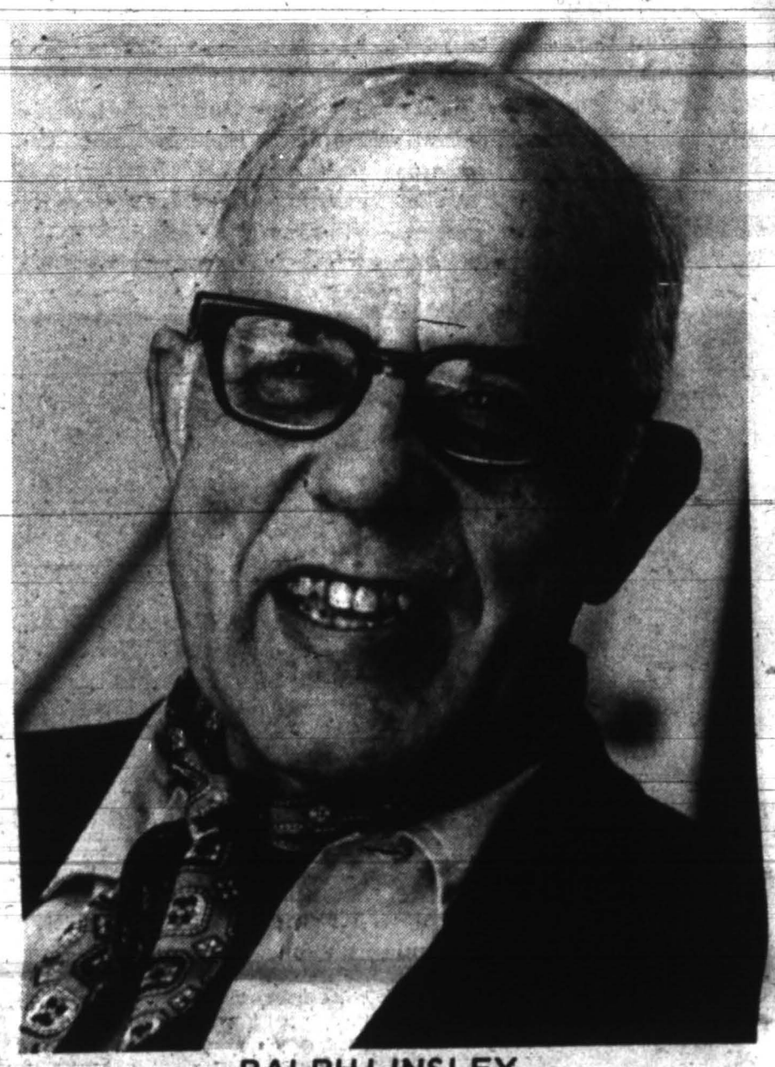
Originally, the Festival presented only the works of Bach. "With a week-long Festival," says Linsley, "you have to start repeating the program too frequently. We still consider Bach the central point of the Festival and at the same time we're able to provide interesting and varied programs.

"The Festival has always ended with a major work," he continues. "We've done the B minor Mass, or St. Matthew, or St. Johnl Last year, ending with "The Magic Flute" was an innovation, and it was like a tonic to rehearse that marvelous score!"

Will this year be the best Bach Festival ever?

"It always is..." he answers with a happy smile.

JAE



RALPH LINSLEY

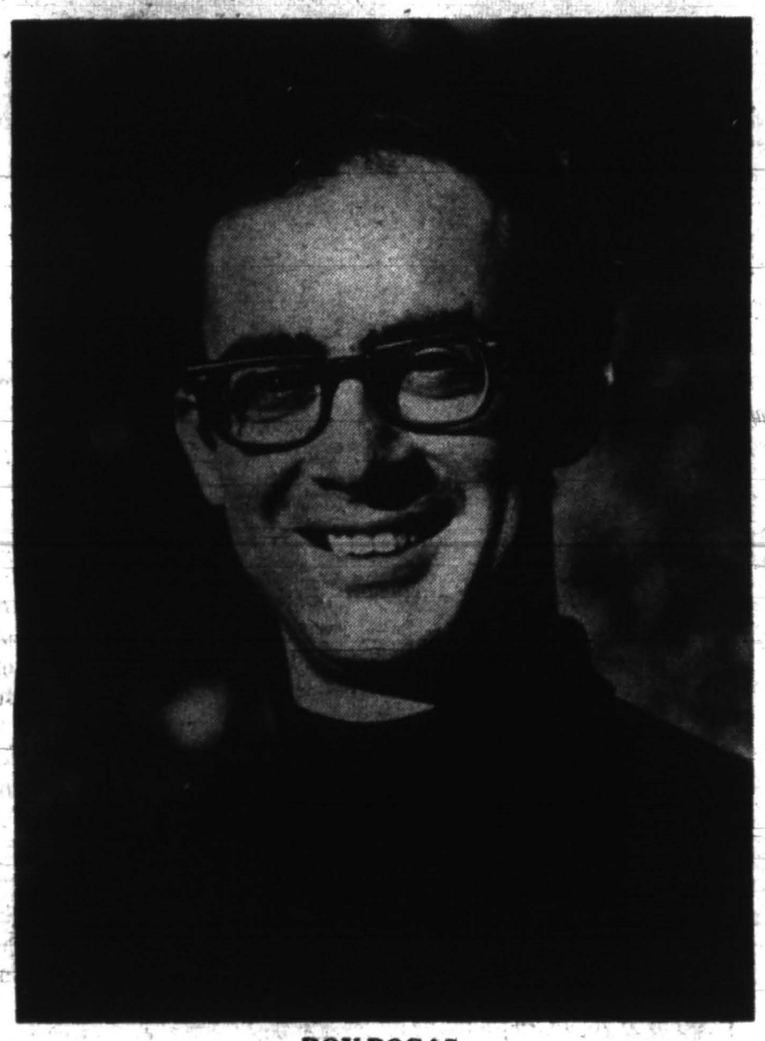
RALPH IS SEEN with Mrs. Robinson (Una) Jeffers after the 1941 Bach Festival at a reception at the Noel Sullivan Ranch in Carmel Valley (photo by George T.C. Smith)

Festival personalities...

Roy Bogas is outstanding Bay area pianist

Roy Bogas, outstanding Bay Area pianist who is a resident of Berkeley, will be a Carmel Bach Festival soloist on Tuesday night, July 20, replacing Istvan Nadas who was forced to cancel Festival appearances following an accident. Bogas was a Festival soloist in 1964 and is remembered for his beautiful performance of a Mozart piano concerto. This year he will perform three works by Johann Sebastian Bach: "Concerto in the Italian Style," "Partita in E minor" and "Chromatic Fantasy in D minor."

Roy Bogas has devoted his life to the study of piano beginning at the age of six. At 14 he was soloist with the San Francisco Symphony and at 19 was accompanist to Yehudi Menuhin. He has won numerous prizes and awards including California's Kimber Award and is best known as Laureate of the Second International Tschaikowsky Competition in Moscow, and as special prize winner at the Queen Elizabeth of Belgium International Piano Competition.



ROY BOGAS

His principal training was with Ada Clement, founder of the San Francisco Conservatory of Music. He also studied with Adolph Baller and briefly with Rosina Lhevinne.

Bogas has appeared with the Moscow Philharmonic and has had ten appearances with Arthur Fiedler and ten performances with the San Francisco Symphony. In demand as a recitalist, Bogas has concertized from Fairbanks, Alaska to Buenos Aires, throughout the United States and Canada, in the major capitals of Europe and in the Soviet Union. He has been guest artist at several summer festivals and at the Music at the Vineyards in Saratoga.

His one concert during this year's Carmel Bach Festival is anticipated with much enthusiasm.

HENRI DORIGNY AND AKO ITO

Classical guitarists to play Vivaldi concerto in G major

Miss Ako Ito began the sutdy of guitar at an early age with her father, a pianist and singer. She left her native Japan at 18 and came to the United States where, while giving numerous concerts, she continued the study of her chosen instrument.

Miss Ito studied with eminent masters of the guitar, the Presti-Lagoya duo in Canada, at Berkeley with Andres Segovia and in England with Julian Bream.

From 1966 to 1970 she returned regularly to the Academie Internationale de'Ete of Nice for instruction under Ida Presti and Alexander Lagoya. During that time she was named professor of guitar at the Rainier III Academy of Music in Monaco.

Henri Dorigny studied guitar in Nice and in 1960 made the acquaintance of the Presti-Lagoya due at the Academie Internationale d'Ete. In 1963 he was named professor of guitar at the Regional Conservatory of Nice and began concertizing while continuing to perfect his technique with master teachers.

In 1967 Ako Ito and Henri Dorigny decided to form a classic guitar duo to play chamber music. That same year they began to give concerts in the Nice area and were invited by the Philharmonic Orchestra of Nice to perform the Vivaldi Concerto in G. They appeared in recital in Nice, Antibes, Grasse, Monaco, Vence and then in the Paris area.

In 1969 they were invited to participate in the 3rd International Festival de La Napoule in a recital and concertos of Haydn and H. Tomasi.

1970 marked the debut of their international career with the pressing of the first disc of Spanish music of Granados-Albeniz, and a tour of 21 concerts in Japan. They enjoyed notable success in Tokyo where they played the Vivaldi Concerto and received equally enthusiastic receptions in Nagoya, Kyoto, Hiroshima and Sapporo.

The Dorigny-Ito guitar duo has received wide critical acclaim and their appearances at the Carmel Bach Festival as soloists in Vivaldi's Concerto in G major for Two Guitars on Saturday, July 17 and Saturday, July 24, and in a morning recital on Wednesday, July 21 are eagerly awaited.

Plans for this year include a concert tour in this country and the release of two recordings.

"Back Porch in Isabella" 4¼ x 10" Mixed Media By James Peter Cost

The painting shown above is a very recent work by Carmel Artist James Peter Cost. It is one of several paintings completed on his latest painting and lecture trip through the Mid-West. The scene is typical of the central section of Michigan and characteristic of the subject matter the artist loves to paint.

Examining the recent works of James Peter Cost one would be astounded to learn that just 10 years ago the artist was the wildest of abstractionists. The question most frequently asked about his irregularly shaped work was not "what is it?" but, rather, "How was it done?" At that time the artist executed his works not with brushes but with sticks, bicycles, fire, street traffic, construction equipment and a variety of other unorthodox tools and with an equally unorthodox assortment of media.

It is true that most artists start out as traditionalist then become abstractionist—such is not the case with James Peter Cost. Today his works must be considered the purist form of traditionalism.

Cost received his BA at UCLA and his Master's degree at USC. His work may be seen at the James Peter Cost Gallery between 5th and 6th on Dolores.

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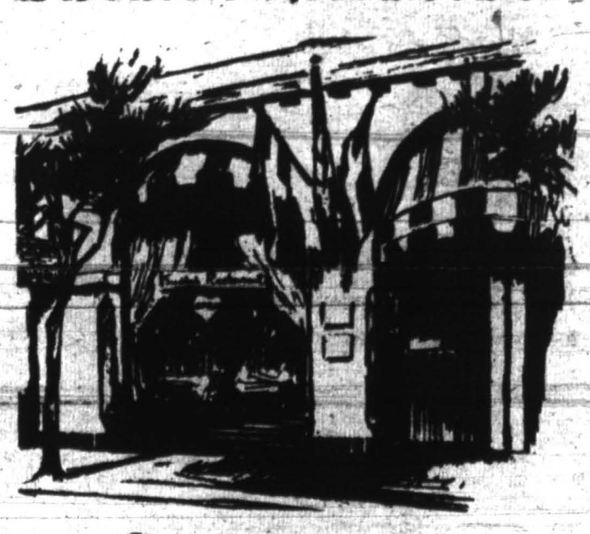

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Cellist Gabor Rejto to solo, play in Brahms Double Concerto

Gabor Rejto, cellist, whose energetic tone, masterly phrasing and technique have been recognized by critics and audiences alike, is no stranger to Carmel audiences. He was recently soloist with the Monterey Peninsula Symphony and appeared in recital with pianist Adolph Baller. He has participated in Carmel Bach Festivals before and always to the delight of his discerning audiences.

Born in Budapest, Rejto graduated from the Royal Academy in Budapest and then studied in Spain with Pablo Casals. His solo and chamber music tours have covered America, Australia, New Zealand, Japan and Europe.

Since coming to this country in 1939, Rejto has been a member of the Lener and Gordon String Quartets and has appeared in concerts with the Hungarian and Paganini Quartets. For several years he has been the cellist of the distinguished Alma Trio.

From 1949 to 1954 he was head of the cello and chamber music departments of the Eastman School of Music, and since 1954 has been chairman of the string department of the School of Music of the University of Southern California. During the summers he gives master classes in cello and chamber music at the Music Academy of the West in Santa Barbara.

On Friday, July 16, Rejto will be cello soloist in "Sinfonia Concertante" by Johann Christian Bach with a repeat of that program on Friday, July 23. On Thursday, July 22, he will join the young German violinist, Christiane Edinger, in the "Concerto for Violin and Cello" by Brahms. At 11 a.m. on Friday, July 23, Rejto will appear in recital in the Parish Hall of Carmel's All Sa'nts' Episcopal Church, with his wife Alice Rejto at the paino.

GABOR REJTO

Soprano Mary-Esther Nicola in 10th Festival apperance

Festival soloist and member of the Festival Chorale, soprano Mary-Esther Nicola will observe her 10th appearance in the Carmel Bach Festival this year.

A resident of San Diego, Miss Nicola leads an active musical life in the southern part of the state where she is frequently heard in concerts and recitals and has been soloist with the San Diego Symphony.

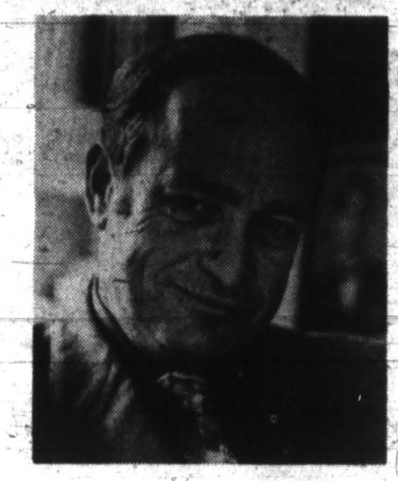
This year Miss Nicola will appear in recital with organist Kenneth Ahrens at 3 p.m. Monday, July 19 at the Bethlehem Lutheran Church in Monterey and will sing the role of shepherdess in the two performances of "Venus and Adonis," on July 17 and 24.

Tenor James Schwabacher to solo as Evangelist in Passion

Tenor James Schwabacher is an international artist who has always maintained an allegiance to the West, centering his career in San Francisco, the city of his birth. A man who has successfully combined business with pleasure (the pleasure of music), Schwabacher has had an abiding interest in his family's business and yet has made time for the pursuit of music and a career in the field.

A renowned oratorio artist and leading tenor of the Carmel Bach Festival since 1950, Schwabacher is one of America's most widely traveled tenor recitalists. He has performed in every region of the country, in Festival appearances, with symphony orchestras, with community concerts and on college and university concert series.

His repertoire of nearly 30 roles in Italina, German, Grench and English operas, from the baroque operatic masques of Henry Purcell to title roles in premiere performances of new works of this century have contributed to his popularity in concert halls from San Francisco to Carnegie Hall and Lincoln Center.



JAMES SCHWABACHER

His last appearance on Carmel Bach Festival programs was in 1969 when he sang the role of the Evangelist in Bach's "St. Matthew Passion" and was a humorous character in Henry Purcell's "The Fairy Queen."

A man with strong civic interest, Schwabacher is a founder and artistic vice president of the Spring Opera Theatre in San Francisco, artistic head of the Merola Opera Auditions, president of the San Francisco Symphony Foundation, is a past president of the San Francisco Conservatory of Music and serves currently as vice-chairman of the Conservatory's board of trustees.

This year Schwabacher will be heard as the Evangelist in two performances of "The Passion According to St. John" by J.S. Bach on Sunday, July 18 and Sunday, July 25. He will also be heard in Bach's "Coffee Cantata" on Monday, July 19 and in recital on Thursday, July 22 with assisting artist, Ralph Linsley at the harpsichord and piano.

William S. Eddelman designed set, costumes for 'Venus and Adonis'

William Eddelman is assistant professor of theatre design at Stanford University this year after having taught theatre design at the University of Calgary, Calgary, Alberta, Canada from 1967.

A young man of unusual gifts, Eddelman studied 18th Century Italian theatre design at the Cini Foundation in Venice, Italy under a U.S. Fulbright grant in 1964-65. In the summer of 1965 he studied Wagnerian opera design in master classes during the Wagner Festival in Bayreuth, Germany.

His talents and interests are not limited to the theatre as he is a painter and photographer. He merited a one-man exhibition of his paintings in Calgary, Canada and has had one-man photographic exhibits at the University of Nevada, the University of Calgary and at Stanford University. His photographs and paintings are in several private collections.

Carmel Bach Festival audiences will have an opportunity to enjoy his work with sets and costumes on Saturday, July 17 and on Saturday, July 24 when the Festival presents a new performing version of "Venus and Adonis" by the 17th Century composer, John Blow. The distinguished Yale professor Robert Donington is responsible for this new version and the "masque for the entertainment of the king" will feature Evelyn Mandac, soprano, and baritone Douglas Lawrence in the title roles.

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Festival personalities...

EDWARD HAUG

Edward Haug is mainstay of brass section

A mainstay of the brass section of the Carmel Bach Festival Orchestra, trumpet virtuoso Edward Haug will participate in this 14th Festival this July. A member of the San Francisco Symphony Orchestra, the San Francisco Opera Orchestra, the Camara Brass Quintet, Bach to Mozart Group and faculty member of the San Francisco Conservatory of Music, Haug leads a busy musical life in the Bay Area.

As enthusiastic about the out-of-doors as he is about music, he is involved in the activities of the Sierra Club and Friends of the Earth and takes a vital part in many conservation efforts. An ardent tennis player, he frequently dashes from a court to a San Francisco Symphony rehearsal on his bicycle!

Edward Haug received his early musical training from Charles Bubb, Benjamin Klatzkin and Vladimir Drucker in his native San Francisco. This July, he will be a featured soloist with Ralph La Canna in Antonio Vivaldi's "Concerto for Two Trumpets" at the Founders' Memorial concert at the Carmel Mission Basilica on July 21. He will also take part in the "Canzone for Three Brass Choris" by Giovanni Gabrieli on Monday, July 19.

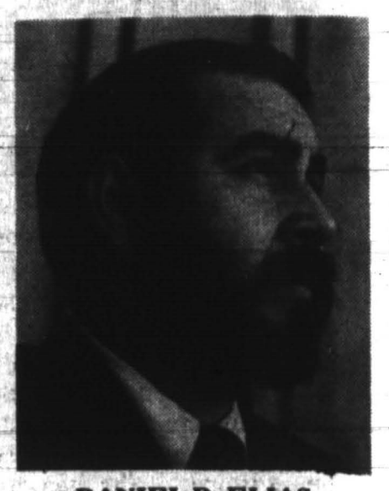
This highly esteemed baroque trumpeter will be welcomed back to another Carmel Bach Festival by hundreds of his admirers.

Baritone Daniel Elias to sing role of Pilate in 'St. John Passion'

Baritone Daniel Elias will be returning as a member of the Carmel Bach Festival Chorale for the second consecutive year. On both Sunday afternoon performances of Bach's Passion According to St. John on July 18 and 25, Mr. Elias will sing the role of Pilate.

One of the Sacramento area's most widely known recitalists, Mr. Elias has sung with the San Francisco, Sacramento and other college symphony orchestras. In addition to singing major roles in opera he has been baritone soloist for many of the major masses, oratorios and cantatas.

In 1962 he was given an honorable mention for his outstanding performances in the Deubt Auditions of the San Francisco Opera Company, the second such special recognition every given.



DANIEL D. ELIAS

Elias has done coaching in lieder and opera with Martial Singher and still studies and coaches with Julia Monroe.

Susan Willoughby, bassoonist, to play in chamber ensembles

This will be Susan Willoughby's second consecutive year with the Carmel Bach Festival Orchestra. On Saturday, July 24 she will participate in the Baroque Chamber Music Ensembles in recital at 11 a.m. in the Parish Hall of All Saints Episcopal Church.

SUSAN WILLOUGHBY

Miss Willoughby studied at the Curtis Institute of Music where she was a bassoon student of Sol Schoenbach. She received her Master of Arts degree at Stanford University.

Miss Willoughby has served as associate bassoon in the Israel Philharmonic in Tel Aviv, principal bassoon of the Baltimore Symphony and principal bassoon in the Chamber Symphony of Philadelphia.

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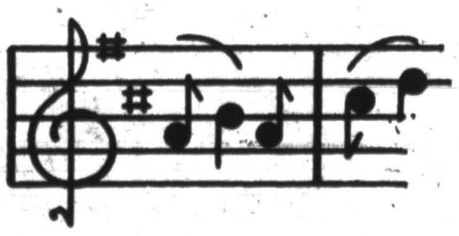
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Rosemary Waller to serve again as concertmistress

Rosemary Waller, who for six years, not all consecutive, has served in the responsible capacity as concertmaster of the Carmel Bach Festival Orchestra, will return this year to the benefit of the orchestra and admiration of hundreds of her admirers. She has just completed her third season as Principal Second Violin of the Cincinnati Symphony of which she has been a member for several years.

A six-time winner of the Coleman Chamber Music Contest, Miss Waller holds a B.A. and M.A. from the University of Southern California and was the recipient of a Fulbright Scholarship for study at the Paris Conservatory 1954-56. Upon returning to the United States that year she joined the National Symphony Orchestra in Washington, D.C. and in 1960 was invited to become a member of the Cincinnati Symphony.

In 1956 her talents became known to Maestro Sandor Salgo and he asked her to participate in the Carmel Bach Festival Orchestra. Her qualities of leadership and unusual ability have endeared Miss Waller to her colleagues and audiences so it will be a warm welcome she receives when she is heard as assisting artist on opening night, July 16, in Johann Christian Bach's "Sinfonia Concertante." That program will be repeated on Friday, July 23.

ROSEMARY WALLER

Sally Kell to again serve as principal Festival cellist

Appearing for the 11th time as cellist in the Carmel Bach Festival Orchestra, Sally Kell will again serve as principal cellist in this the 34th Festival. She has gained an enviable reputation at the Festival for her continuo playing and strong leadership of the cello section.

Miss Kell is principal cellist of the Oakland Symphony, the San Francisco Ballet Orchestra, and at the Cabrillo Music Festival. She has appeared throughout the western states as a member of several chamber music groups, including The Goliard Players, The Camerata Ensemble, and the Mills Performing Group.

In addition to her career as a performer, Miss Kell teaches at Chico State College and San Domenico School in San Anselmo.

On Saturday, July 24, Miss Kell will be heard in the 11 a.m. recital playing an 18th Century Sonata for Cello by Carnavas. Just prior to her arrival in Carmel, Miss Kell spent a month in Europe.

SALLY KELL

Jerold Siena in Festival debut

Jerold Siena, who makes his first Carmel Bach Festival appearance as tenor soloist in the first Festival performance of Bach's "Christmas Oratorio" Part I, on opening night, Friday, July 16, is no stranger to firsts: at age 13 he made his debut as Amahl in the first theatrical production of Menotti's "Amahl and the Night Visitors." Since then he has compiled an impressive repertoire and performing career in opera, oratorio, solo recitals and television.

A native of Cleveland, Ohio, Siena began his musical training at the Cleveland Institute of Music and continued his studies at the Mannes School of Music in New York City and at the Accademia di Santa Cecilia in Rome.

Since his initial appearance as Amahl he has added such roles and credits as Alfredo in "La Traviata;" Rudolfo in "La Boheme;" with the Metropolitan Opera National Company; Ferrando in "Cosi Fan Tutte" and Ottavio in "Don Giovanni" for the Stratford, Ontario Festival; Almaviva in "Barber of Seville" for the Canadian Opera; Arturo in "Lucia" for NBC-TV Opera; Narciso in "El Turco in Italia" for the American Opera Society; Nemorino in "Elisir d'Amore" for the Kansas City Lyric Theatre; Pinkerton in "Madame Butterfly" at the Omaha Civic Opera; Cavaradossi in "Tosca" for the Houston Civic Opera; Fenton in "Merry Wives of Windsor" for Sun Coast Opera; and various Rudolfos, Almavivas, Taminos and Ferrandos for the Goldovsky Opera Theatre, the Chautauqua Festival and the opera companies of Baltimore and Chattanooga.

Siena has been soloist with the major symphony orchestras of Boston, Cleveland, Buffalo and Rochester, the Canadian Festival Orchestra, the New York Choral Society, the Marlboro Festival and at Tanglewood. His concert and recital repertoire is impressively extensive.

In addition to his two Friday night Christmas Oratorio performances on July 16 and 23, Siena's strenuous Festival schedule includes both Sunday afternoon performances of the St. John Passion on July 18 and 25, and the tenor solo cantata, "Ich armer Mensch," on Tuesday night, July 20.

JEROLD SIENA

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Maestro Sandor Salgo gives his perso

Q: What are the innovations, if any, that you have planned for this year's Festival?

A: In a way, every Festival is different. Perhaps this year there are several points of departure.

First of all, as you recall, last year we started to probe the heritage of Bach, particularly some contemporary composers who benefitted a great deal from his style. It was just a modest departure; it was, however *such* a success (and may I say it was the first night which sold out completely), that this year we are doing the Stravinsky Concerto for Strings and the Kodaly Te Deum.

KODALY TAUGHT IN BACH STYLE

Kodaly was one of my teachers—very much following Bach's style, or the precepts of Bach—so in a way this gives us a new way of exploring the influence of Johann Sebastian's style on the contemporary scene.

And so we went a little further. The Brahms Double Concerto, for instance, which is really a resuscitation of the old concerto grosso—two soloists and an orchestra—is very much in the Baroque style. Although I cannot say that the Stravinsky Concerto is exactly Bach, the precepts, the idea of the juxtaposition of certain key relationships, that's very Baroque.

Zoltan Kodaly, who died a few years ago, made me study for four years harmonizing Bach chorales. I always felt there must be an easier way to teach composition—he was a hard man to get along with, but he knew more about Bach than anyone else I ever knew. He could go to the piano and if you would mention a number of a cantata, he would immediately quote all the voices and everything. So it was good training. This piece (Te Deum) is a strange combination—I call it Hungarian; I call it Verdian, but it contains a good deal of Bachian ideals. Of course there are two great fugues, so it is really, I would say, the greatest homage to Johann Sebastian.

"VENUS AND ADONIS"

So, this will be an interesting evening, Thursday night, and I am glad that the audience responded to it so well.

On Saturday we will offer an English masque which was called an "entertainment for the King," written in the 17th Century by John Blow. That itself might not be such news because "Venus and Adonis" has been done before. However, since it is so difficult to get authentic performances as to style, I felt I should go to the horse's mouth and ask the greatest living English Baroque scholar to make a performing edition for me. In other words, the realization of the bass line, and, oh, all the necessary ornamentation, all the Baroque ingredients, we should have it and it would be a world premiere.

I think we will capture it.

There will be, perhaps, an interesting note in the casting. I don't think you ever saw a Philippino Venus, but Evelyn Mandac is a very beautiful girl, and I am sure she will give the illusion. Doug Lawrence, the Adonis, I think is twice her size—a very tall gentleman from Los Angeles—but I don't think it will bother anybody. So we are staging, and there will be some six dancers also—they are all very professional—and I hope that it will be a great success.

There is really no orchestration available. There was a harpsichord part—with some figures there—from which the composer himself sort of made up as he went along. You know, sort of jam session-like. Everybody knew what to do and sort of improvised, 17th Century style.

But we have come a little bit further away from this. What was published was for a little string orchestra, by Mr. Anthony Lewis, an English scholar, with a not very fortunate recording. So I felt that if I really wanted to do it well, I should ask a very eminent Englishman who knows the style and who knows what to do with it. I have a friend, Professor Donington, from Yale, (he will be out here, too) who sent us the score and the material. This is our big gamble and let's hope it will be all right.

OTHER NEW ITEMS

Now, there will be some other new things for us. We seldom perform the motets of Bach. Most of the time we play cantatas, passions, the great works, but Bach wrote six motets. These motets should be done with a little orchestra going along, but there are no orchestra parts available. Bach never wrote it down, except for one of them. But I wanted to do another one, too, not only the one for which there is orchestration, so I asked a friend of mine to supply something. There is nothing added to it—just what Bach wrote in the vocal lines, expanding it to the orchestra, and we are doing a motet called "Singet dem Herrn."

Another novelty will be the all-Vivaldi program at the Mission which is also completely sold out. As a matter of fact, this is the first time that two weeks before the Festival we are almost sold out.

Q: Who would believe that Bach could be a sell-out in this day and age?

A: It's marvelous. Well, I think the young people respond to it also very much; it's wonderful.

NEW YOUTH PROGRAM

And then, as you know, we started a vigorous youth program this year. We have established a liaison with the Monterey Peninsula Lyceum. My wife conducted a choral workshop and I just served in an executive supervisory capacity.

The young people were really wonderful, so I invited them to attend some of the rehearsals and sit in with the orchestra—not the dress rehearsal—but the rehearsals and we shall have a concert just called "Youth Concert."

The title of it will be—it's not on the brochure yet—it's called "From Bach to Stravinsky for Young People" and we will play Stravinsky and we will play Bach, we will play a little Mozart...

Q: Will there be a commentary?

A: I will try to make some commentary...I know how marvelously (Leonard) Bernstein does this thing, but I won't try to emulate him except I think to make some little explanations since we won't have any program notes, so I will say something about the music.

SOME NOTES ON PERFORMERS

We will have two guitarists this year...two young people—a young couple—a French man and a Japanese girl. They are very good.

My old friend Walter Trampler, whom you might remember from earlier years is playing with us again. He is a great violist. His *viola d'amore* is a wonderful early specimen of the viola—bigger, with 12 strings. He is a very eminent artist and will give a recital; he will also play in the Mission Vivaldi Concerto on the *viola d'amore.*

In the past we almost always had just singing in the Mission; this time we have instrumental music also.

THE ST. JOHN PASSION

Then there will be, of course, the great work, according to St. John, the story. It will be sung in German according to our tradition, always in the original language. The Christmas Oratorio, Part I is, I have to confess, not a novelty, but for us it is. It was always hard for me to imagine Christmas in July in Carmel, it is such a seasonal work, but the Oratorio is so beautiful that we are doing the first part.

There are six parts and in some successive years I shall do some others, so these are some of the new things. I think I mentioned most of them.

MORE ABOUT ARTISTS

Let me say perhaps a word about some of the artists.

I already mentioned Evelyn Mandac; she is a young Philippine soprano. She is the darling of New York. Every orchestra asks for her. She is on tour now and just a very popular young artist.

Christiane Edinger, a young German violinist, will come. She toured in the United States and I discovered she was to come again. When I asked her manager to sound her out about whether she could come to California, the answer was, 'she can't but she loves Bach so much that she will.' So she will be here.

There will be a few changes. Istvan Nadas, who was always such a favorite with us, a great pianist, managed to fall off from a 10-foot retaining wall, unfortunately, and broke his ankle in several places and cannot be with us. This happened about 2½ weeks ago. I was fortunate to get some replacements and divide his responsibility. A young New York pianist, Guralnik, will play the Mozart concerto, and Roy Bogas, quite a well-known pianist, will play the Bach evening. I divided the responsibility between two people since it was such a late date; I couldn't just ask anybody to jump right in and take everything over.

There is a young New York tenor, Jerold Siena,

The many moods of Maestro Sandor Salgo are reflected in this series of photographs taken during the course of this interview

onal views of the 1971 Bach Festival

whom I auditioned about three years ago. I wanted him to come then but he was busy, and last year I had already engaged somebody else, but this year he will come. He is a very fine lyric Mozart-Bach singer and I'm sure that everybody will love him.

Some of the old-timers will be back. Shirley Love—she's from the Metropolitan—was here with us about five or six years ago, and now she's returning. Another new voice is Marvin Hayes, a young basso, so there are plenty of new singers and some of the old ones.

Then there's Doug Lawrence who was already such a great success as Papageno (in "The Magic Flute") last year and also two years ago when he sang Jesus in the St. Matthew. It will be strange for some people to see him as Adonis one night and the next afternoon as Jesus, but this is show business. He has such a gorgeous voice—wonderful, just wonderful—I am crazy about him. Then there is his very talented wife, Darlene, a very talented pianist and who helps him too.

My concertmaster, Rosemary Waller, is back again; Jimmy Schwabacher will be the Evangelist again; and, of course, Ralph Linsley, my right-hand man, for harpsichord and Festival Coordinator; Raymond Duste and Donald Peck, first flutist with the Chicago Symphony will return again this year which is a great honor. I am very happy about it.

Jascha Silberstein could not come. He had contract difficulties with English Decca. Gabor Rejto will return, after many years, again—he's a great cellist and I'm delighted.

THE PASSION ACCORDING TO ST. JOHN

I have done it several times here—not as often as the St. Matthew because parts of it are very difficult and I always felt that it should be done in German. This year we are doing it in German for the first time.

Q: The St. Matthew Passion is such a towering work of genius...it seems inevitable that another Passion by Bach would suffer by comparison. Could you tell us about the St. John Passion, not by way of comparison, but as a work of art unto itself and its relationship, perhaps, to the Matthew Passion?

A: I'm glad you asked that question. I periodically explain it to the chorale or my soloists or the orchestra. Perhaps one can say it this way: when it comes to the two historians, Matthew or John, it is inevitable that Matthew perhaps takes the prize. He is the greater historian; he organized his material better. Bach knew this very well, and wrote it even though he knew that he had to contend with a long, long trial scene with Pilate and Jesus. Pilate here is not a minor figure as in the Matthew. In the St. John there is sort of a dialogue between the two. Pilate asks, for instance, "What is truth?" These things are not in the Matthew Passion.

But let me get back to the music. Bach knew that Matthew shows the protagonists of his drama at first with the gentle G major and sort of slowly takes you out to the world. John *thrusts* out immediately into the heat of things. So, what Bach did in this work is to surround all the story with the most tremendous mixed choruses, which the Matthew does not have.

The St. John is a choral piece. On the one hand, we have the bloodthirsty mob, which should be quite huge and then there is the community which also sings in sort of a more meditative vein. There are more chorals in the St. John, for instance, than in the St. Matthew.

And then one other thing: in the Matthew, though the recitatives are handled superbly and the figure of Jesus is portrayed with a halo of strings—I miss that in the St. John—but when it comes to the arias—the St. John has it above the St. Matthew. The two bass arias are often criticized in the Matthew; here, what the bass sings is gorgeous. And there are two marvelous soprano arias—the tenor arias—all the arias are very, very beautiful.

Q: Many people who have recordings of the St. Matthew often skip passages because they expect many, many thundering climaxes and loud choruses...

A: It's a much more elegiac work; it's a much more contemplative work. There is plenty of blood-and-thunder in the St. John—very much more.

Q: Tell us something more about the "Venus and Adonis."

A: Well, let me see—John Blow was Purcell's teacher.

I don't know how our audiences will take to the plot. First of all, let me say there is *no* plot; I mean there is a mythological little nonsense about Venus and Adonis, and then the Huntsmen come in and want to take away Adonis for a hunt; and what man would like to go if he can spend his time with Venus?

Well, anyway, Venus urges him to go and the first thing we know, in the third act, a wild boar—fortunately not on stage—mortally wounds Adonis. Present-day ecologists would probably say with glee, 'I told you so.' Well, anyway, they bring him in and there is a very moving scene when he is dying and Venus has a gorgeous thing to sing. Later on you find almost the same thing—the same rhythm and the same musical procedure in "Dido and Aeneas" of Purcell, so it bears a very close relationship to "Dido."

It's a very lovely work; I hope it will make some dramatic sense, because it's an English masque and one should not look for too much sense and too much logic in it.

Q: How much staging will be involved?

A: Well, I would say it will be understated. First of all, our stage is small, and in such an environment perhaps it's best to just hint at certain things. But there will be costumes and some indication of sets.

Q: How much of an orchestra or a chamber music accompaniment will you have:

A: Practically the whole orchestra. A little bit reduced, partly because we don't have a pit on the floor at Sunset and we cannot put everybody on the floor, so we will have a few less strings, but otherwise everybody else...trumpets and drums and oboes and flutes...

Q: What do you think accounts for the tremendous advance ticket sales? It's extraordinary for a 10-day festival to be almost sold out in advance; and, tickets are not cheap.

A: I wish I could answer the question. I'm pondering myself. I don't know. One factor, perhaps, is that I think people like the programming. There is a definite attempt to have a certain underlying idea with variety and different facets of Baroque style. People agree that they are not only entertained, but they learn something, which is exactly what a Baroque man said music should do. If you recall the precepts of Descartes which Bach taught his son: that *music should teach, it should delight and it should move the soul.*

I have an unbeatable combination with Bach and Mozart and no matter where you look in Vivaldi the music is great—but greatness of the music alone would not do it. I think our efforts at meticulous rehearsals have helped. I feel when we get to a performance it is good—it is just as good as at any festivals of this type you might hear—maybe, sometimes even better.

I think, of course, we may get more rehearsals than at some of the big festivals, where there is such a terific pace and too many people, so that perhaps there is not enough time to rehearse. Every major work gets three large rehearsals and innumerable small rehearsals here. That pays off when the audience notices it. I think that is also one reason.

And then, don't you think that the young people feel that there is this tremendous driving, motoristic reason which Baroque music has? Also the freedom of ornamentation with the spontaneity has so much in common with the present day soul music. You know, Stravinsky said: 'Rock and Bach—what a formidable combination!'

Q: What are your personal plans for the immediate future?

A: Professionally, I have never been so busy. Just before I came here I conducted up at the Vineyards—at Paul Masson where I am musical director. After the Festival I go back for the world premiere of the Heuwell Tircuit Violin Concerto. He is a leading San Francisco critic. It will be a world premiere with the San Francisco Symphony people. After that I am going to South America.

I am looking forward to South America. I shall conduct in Santiago and in Lima and in Buenos Aires. I was in Buenos Aires just a few years ago for a short trip; that time, not professionally. But I never was anywhere else and this time it shall be professional.

Photos by George T.C. Smith

Festival personalities...

Hayes to sing bass solo in 'Christmas Oratorio'

Marvin Hayes, presently on the voice faculty of the University of Southern California Institute of the Arts, graduated from the California School of Music and received the Wooley Scholarship and a Fulbright Travel Grant for study in Paris.

MARVIN HAYES

Hayes' concert career has included appearances at Carnegie Hall and throughout Europe. He has been soloist with the symphony orchestras of Boston, Buffalo and Chicago and the American Symphony Orchestra and the Los Angeles Philharmonic. He has recorded for Decca with the New York Pro Musica and the Abbey Singers and for RCA in that company's recording of "Carmel Jones." He also participated in Gunther Schuller's series, "Twentieth Century Innovations" and Max Pollikoff's productions of Music in Our Time.

Bach Festival audiences will hear Hayes as bass soloist in J.S. Bach's "Christmas Oratorio," Part I, on opening night, Friday, July 16, with a repeat performance on Friday, July 23, and in two performances of The Passion According to St. John by Bach on Sunday, July 18 and Sunday, July 25, and in Kodaly's Te Deum on Thursday, July 22.

Violist Karen Phillips in Festival debut

Violist Karen Phillips has performed as soloist in recital and with orchestras and chamber groups throughout Europe, the Middle East, the Soviet Union and the United States and Canada. This will be her first appearance with the Carmel Bach Festival when she joins her distinguished husband, Walter Trampler, in a joint recital of music for viola and viola d'amore on Monday morning, July 19. They will also play the solo viola in Bach's Brandenburg Concerto No. 6 on Tuesday evening, July 20.

Miss Phillips is a graduate of the Eastman School of Music, the Curtis Institute of Music and the Juilliard School. Her talents have been widely recognized as she has received the Walter Naumberg Award, the International House Scholarship and an International Institute of Education grant.

She has appeared at the Marlboro, Spoleto and Aspen Music Festivals, in the Whitney Museum's Composer Showcase and at Town Hall in a contemporary music concert.

As a member of the Juilliard Ensemble, Miss Phillips has performed on Cologne Radio and Television, the BBC, NET, at Piccolo La Scala and at the sixth Royan Contemporary Music Festival in France.

Most recently she has been the Sears-Roebuck Affiliate Artist with the Los Angeles Music Center, giving conerts and master classes in the Los Angeles area to great critical acclaim and immense popular response.

Next season she will perform at Lincoln Center as guest artist with the Chamber Music Society and in a series of contemporary music concerts with the Juilliard Ebsemble.

Karen Phillips plays an 1840 viola by Bella Rosa an and performs a concert repertoire embracing major works of all periods for the viola and viola d'amore. The Los Angeles Times reported: "Her musicianship is above reproach, and in respect to matters of tone, technique and interpretation she is a gifted mistress of her instrument."

KAREN PHILLIPS

Distinguished oboist Raymond Duste to play in 16th Festival

Master of one of the world's earliest known musical instruments, the oboe, the dinstinguished San Francisco musician Raymond Duste will return to Carmel for his 16th appearance with the Carmel Bach Festival Orchestra.

Duste studied at the San Francisco Conservatory and later in Philadelphia under Marcel Tabuteau and with Merrill Remington.

The oboe and oboe d'amore virtuoso is a member of the San Francisco Symphony and the San Francisco Opera Orchestra, director and oboist of the Bach to Mozart group and of the California Wind Quintet. Duste is in as much demand as a teacher as he is as a performer. He teaches oboe at San Francisco State College and at Stanford University as well as privately.

A favorite Festival artist, Duste will be heard as oboe soloist in "Sinfonia Concertante" by Johann Christian Bach on the opening program Friday, July 16 and the repeat of that concert on Friday, July 23.

RAYMOND DUSTE

On Saturday, July 24, he will play in Telemann's Trio Sonata for violin and oboe at the 11 a.m. recital at the Parish Hall, All Saints' Episcopal Church.

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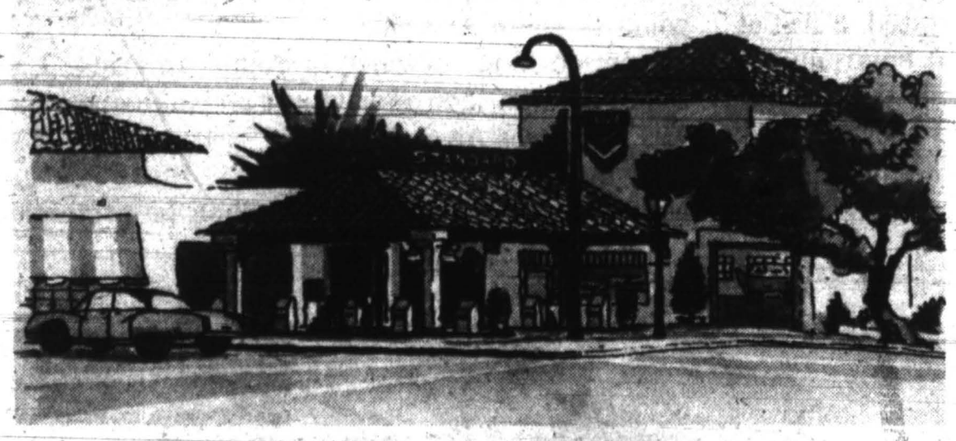

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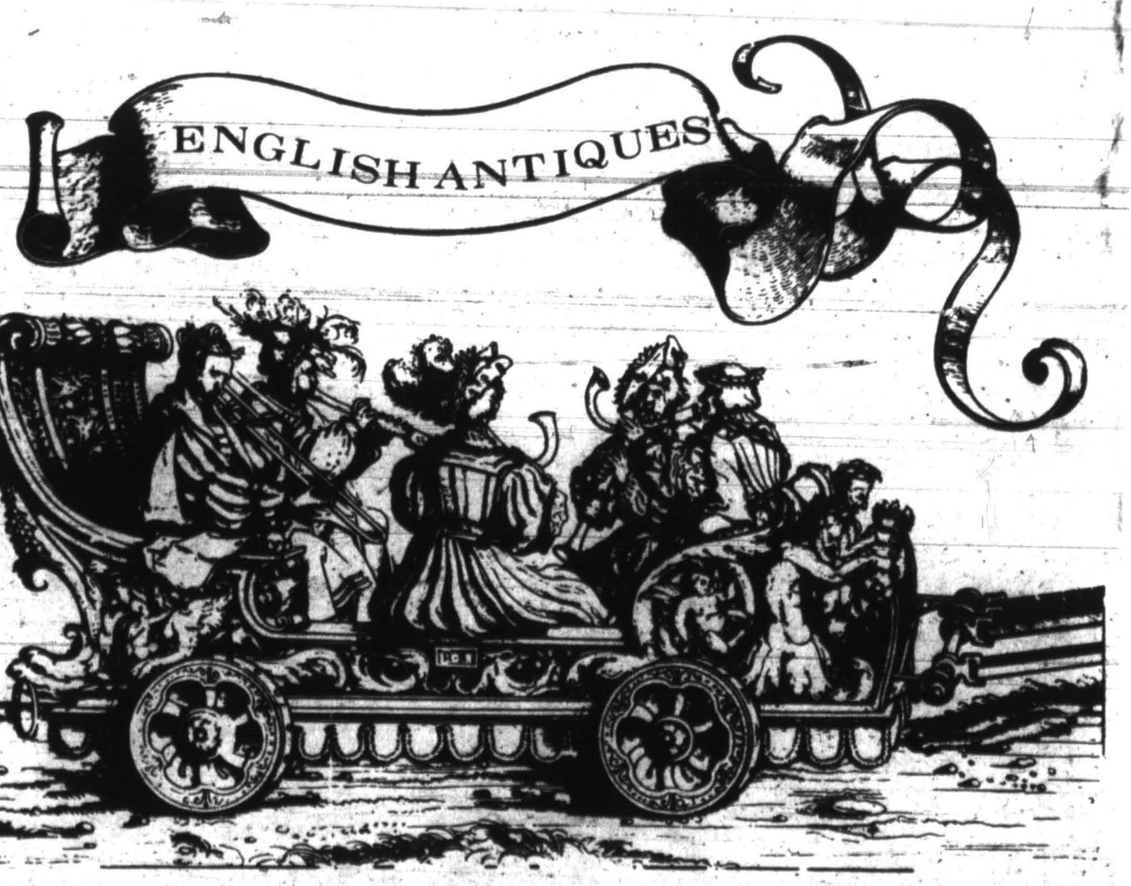

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Robert Guralnik to solo in Mozart Piano Concerto

Robert Guralnik, a native of New York, whom critics agree is one of America's finest young pianists on the international scene, will be soloist with the Carmel Bach Festival Orchestra on opening night, July 16, when he plays Mozart's Piano Concerto in A major (k.488).

ROBERT GURALNIK

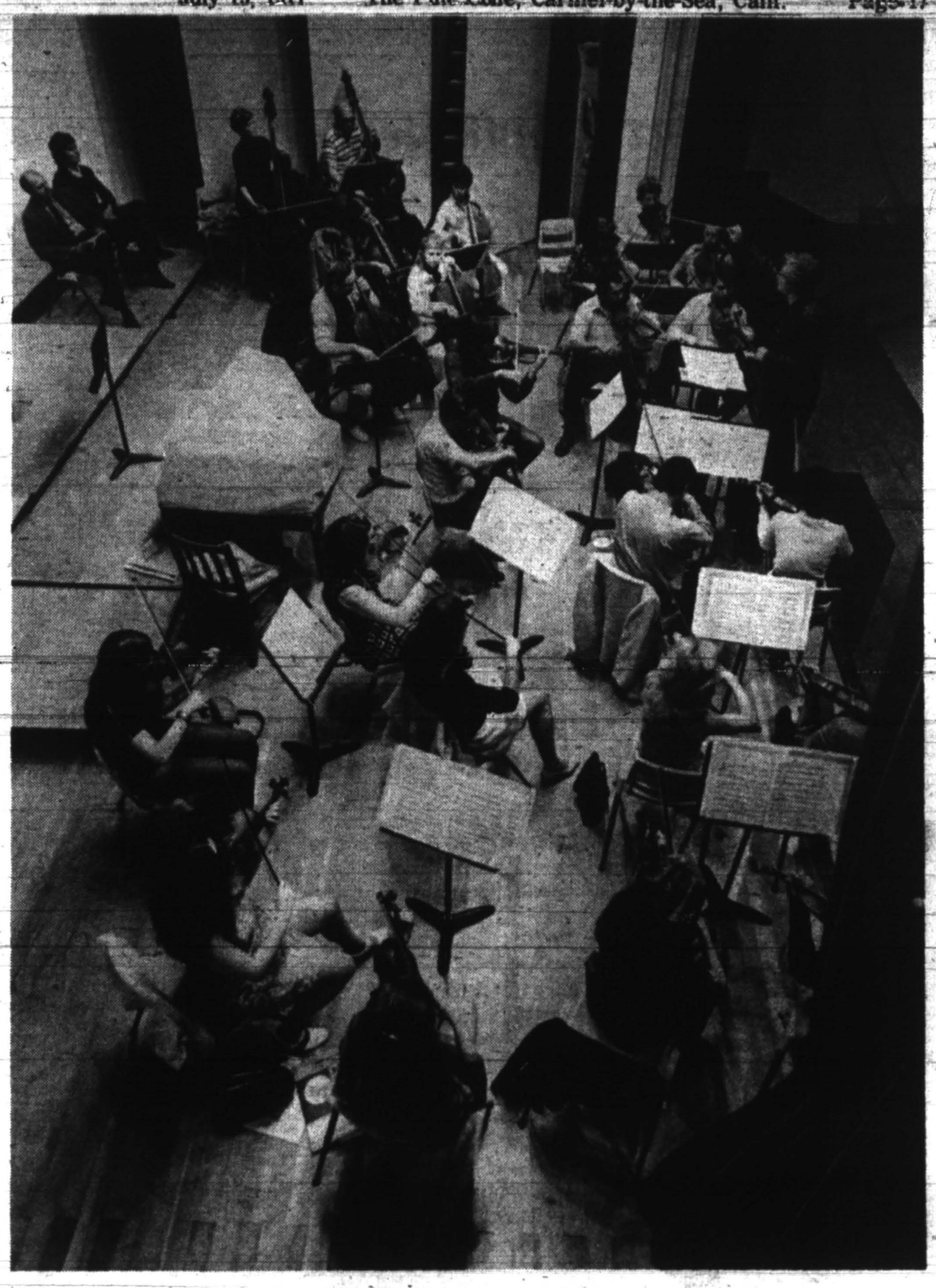
A repeat of that program will be offered on Friday, July 23.

Guralnik is replacing originally scheduled pianist Istvan Nadas, who was injured in a fall and forced to cancel his Festival appearances.

This vital performer, whose mature artistry has been enjoyed by audiences in this country and abroad, is a graduate of the Manhattan School of Music where he was a student of Robert Goldsand and Sergius Kagen.

Guralnik has had two Carnegie Hall recitals and eight European tours in addition to numerous successful guest appearances with orchestras here and in Western Europe. He participated in the Lausanne Festival in Switzerland and is presently at Portland State College in Oregon for seven chamber music concerts and a series of master classes.

The Carmel Bach Festival is proud to present Mr. Guralnik



MUSICAL DIRECTOR Sandor Salgo conducts the first 1971 string rehearsal.

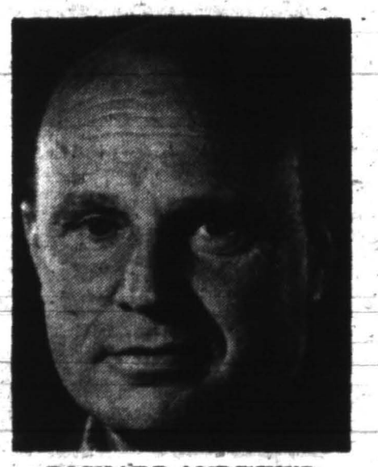
Richard Andrews, contrabass, here for 16th year

The 34th Carmel Bach Festival Orchestra will once again be privileged to have Richard Andrews, principal bass of the San Antonio Symphony, serving in that capacity.

For the past 15 years Andrews has contributed invaluable continuo playing for the Festival Orchestra and has been as enthusiastic about the annual Carmel season as his audiences have been about his participation.

He not only appears as a member of the San Antonio Symphony, but is program annotator as well, which draws upon his vast knowledge of music of all periods.

A demanding orchestra schedule in Texas absorbs the major part of Andrews' time during the year. This past season was a strenuous one with recording sessions with the Symphony and performances of such major works as Bach's "St. Matthew Passion." An enthusiastic world traveler, Richard Andrews seeks out the geographic by-ways and takes particular interest in attending concerts wherever he is in the world.



RICHARD ANDREWS

Winner of a four-year scholarship at Eastman School of Music, he has had a career rich in experience as principal bass in the San Diego and North Carolina Symphonies and has also played in the Rochester Philharmonic and the National Symphony.

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Robert Donington's 'Venus and Adonis' to get world premiere at 1971 Festival

Robert Donington, Professor of Music at the University of Iowa and currently Visiting Professor of Music at Yale University, adds his brilliance to the 34th Carmel Bach Festival as musician, baroque scholar, educator and author.

English by birth and education, Donington was a Foundation scholar of St. Paul's School and received his B.A. and Bachelor of Literature from Oxford University. He will wear many of his well-fitted hats for this July Festival.

ROBERT DONINGTON

His reputation as an international authority on the Baroque era will manifest itself on both Festival Saturdays, July 17 and 24, when capacity audiences will enjoy his new performing version of the 17th Century "opera," "Venus and Adnois" by John Blow.

As a musician he will be appreciated as a viola da gamba virtuoso in Bach's Brandenburg Concerto No. 6 on Tuesday, July 20.

As internationally valued educator he will hold forth for two lectures on Saturday, July 17 when he discusses with intimate authority "Venus and Adonis" and on Saturday, July 24 when his prominence as a baroque scholar will be evident when his aubject will be the "Passion According to St. John" by J.S. Bach.

Among Donington's many outstanding books are: "The Instruments of Music," now in its 4th edition, "Wagner's 'Ring' and Its Symbols: The Music and the Myth" and "The Interpretation of Early Music." Soon to be published is "Performing Baroque Music" and Donington is currently involved in writing "Words and Music: A Study of Opera."

This will mark Donington's second appearance at a Carmel Bach Festival. He was here 10 years ago as lecturer and musician.

VENUS AND ADONIS
Notes by Robert Donington

BLOW'S MINIATURE but powerful opera was first performed as "a masque for the entertainment of the King." The King was Charles II; Venus was sung by his mistress Moll Davies; Cupid was sung by their gifted daughter, Lady Mary Tudor, at the age of nine or not much more. It was quite a family affair.

At Carmel we have a larger and more public audience, and we have done with the music exactly what a 17th Century arranger would have done. We have brought it out in a new version, adapted to our present occasion. In fact, there actually was a 17th Century arranger of **Venus and Adonis**, whose anonymous version was considerably different. We have taken something from each, and added something different again.

Blow, after the custom of his day, left his accompaniment mainly to be improvised at the harpsichord; but in a hall or theatre, many other instruments would have been used as well, and I have provided for enough of them in our Carmel version. Nothing has been cut out, and nothing has been changed around. The scoring has merely been brought throughout up to normal theatrical sonority, then as now; and some ritornellos have been added which, in common 17th Century manner, were needed and intended but not supplied by the composer.

The Prologue provides some pointed satire on the amorous habits of the courtiers to whom it was originally directed; but current habits are perhaps not so different that we cannot share in the enjoyment.

The First Act shows Venus delighting in her Adonis, yet nagging him, as women will, to show himself a man by going to the hunt.

The Second Act is all charm and divertissement, making us more vulnerable to the coming tragedy.

The Third Act brings Adonis back mortally wounded by that symbolical boar of ancient mythology, where indeed Adonis, like other sacrificial gods, was born again; but Blow leaves us with Venus' grief and ours, in the most moving of final choruses.

'Venus' stage director received plaudits for staging of 'Magic Flute'

John Olon-Scrymgeour, a member of the Stanford University faculty, will be remembered for his stunning staging of Mozart's "The Magic Flute" which concluded the Carmel Bach Festival last year in such a burst of beauty for the eye and ear.

This year his talents will focus on a stage presentation of "Venus and Adonis," a 17th Century "masque for the entertainment of the king" by John Blow, a student of Henry Purcell.

This enchanting and seldom-heard work will be presented in a new performing version by the distinguished professor of Yale, Robert Donington, on both Festival Saturdays, July 17 and July 24.

Olon-Scrymgeour is a man with a vast and challenging background of stage direction. He has served as associate director of the Hilltop Opera in Baltimore and was founding director of the Center Opera Company in Minneapolis.

As guest director he has worked with the Denver Lyric Opera, Library of Congress, Brander Mathews Theatre in New York, the New York Museum of Modern Art, the Peabody Conseryatory of Music, Milwaukee Repertory Theatre, the Tyrone Guthrie Theatre in Minneapolis, Center Stage in Baltimore and at the Universities of New York, John Hopkins, Illinois and Wisconsin.

OLON-SCRYMGEOUR

Much of Olon-Scrymgeour's work has been with modern opera and he has staged works by Britten, Milhaud, Menotti, Schuman, Weisgall and Argento. Next winter, a four act opera by Dominick Argento with libretto by Mr. Olon-Scrymgeour, "Colonel Jonathan, the Saint" will be premiered at the Denver Lyric Opera.

Organist Kenneth Ahrens highly involved in Festival programs

For the past eight years, organist Kenneth Ahrens has been serving as choral assistant to Carmel Bach Festival Musical Director Sandor Salgo. As organist for the Festival, Ahrens is highly involved in many of the concert programs and ten years ago assumed the duties of Festival librarian.

A native of New York State, Ahrens graduated from Valpariso University with a Bachelor of Music Degree after studying under Heinrich Fleischer. He received a Master of Music degree in organ from Indiana University where he also taught.

At Stanford University he pursued advanced studies and served as assistant organist.

Ahrens is a resident of the Monterey Peninsula and is head of the Music Department of the Santa Catalina School for Girls. He is also organist and choir leader at Monterey's Bethlehem Luthern Church.

Ahrens will appear in recital with soprano Mary-Esther Nicola at 3 p.m. Monday, July 19 at Bethlehem Lutheran Church in Monterey.

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EVELYN MANDAC

Soprano Evelyn Mandac to sing role in 'Venus'

A radiant new star shines in the comely form of Evelyn Mandac, making her Carmel Bach Festival debut in the featured Saturday evening performances of "Venus and Adonis"—in which, visually and vocally, she will appropriately sing the role of Venus.

The demand for this young Philippine-born soprano has risen to a crescendo during the past two seasons following her appearance as Liu opposite Birgit Nilsson's Turandot in San Antonio and Seattle and earning such unrestrained raves as "a wonder" and "sensational!"

The captivated San Francisco critics waxed equally enthusiastic recently after her San Francisco opera debut as Susanna in Mozart's "Le Nozze di Figaro," and she enjoyed equal success with the St. Paul Opera's production of "La Vida Breve" in which she sang the role of Salud in the de Falla opera.

Last season also introduced her to television audiences as a star of the N.E.T. production of Tschaikowsky's "The Queen of Spades," and to record lovers in her first recording, Orff's "Carmina Burana" with the Boston Symphony under the direction of Seiji Ozawa.

Miss Mandac's formidable repertoire includes such contemporary operas as Luciano Berio's "Passagio" (she sang both the American and European premieres at the composer's request) and Hans Werner Henze's "The Bassarids," a highlight of the 1968 season of the Santa Fe Opera as well as featured solo roles with the orchestras of Pittsburgh, Chattanooga, Dallas, Boston and Philadelphia.

A young artist constantly in demand for initial as well as return engagements, Miss Mandac is assured a warm welcome in Carmel when, in addition to two performances in the stage presentation of John Blow's "Venus and Adonis" on Saturday, July 17 and again on Saturday, July 24, she will be heard in J.S. Bach's cantata, "Weichet nur" on the 17, as soprano soloist in The Passion According to St. John on July 18, and again on the 25th and in Vivaldi's "Gloria" on July 21 at the Carmel Mission Basilica.

Choregrapher Rhonda Martyn to dance lead in 'Venus and Adonis'

At age 18, Rhonda Martyn is a versatile young woman whose artistic capability is an established fact. A resident of Southern California and a Stanford University student majoring in anthropology, she will be continuing her studies at the Stanford campus in Florence, Italy next fall and winter quarters and will study classic ballet with Miss Diviso in that city.

Miss Martyn began the study of classical ballet at the age of nine and during the past four years has studied modern dance, this past year under the direction of Inge Weiss of Stanford University. Miss Martyn passed the 5th grade examination of the Royal Academy Ballet in England with superior honors. This is the last children's examination before going on for graduate work.

In the south, Rhonda Martyn danced the solo roles in "Sleeping Beauty" with the Lakewood Symphony and in "Coppelia" in the Long Beach Symphony Association's "Puppet Show-Man." She will appear in a film soon to be released, "Once Upon a Dream," an original ballet by Valerie Silver.

In May of this year she made a special appearance with the Marin Symphony Orchestra for the Cabaret Concert and in February she served as choreographer and lead dancer for the Stanford Opera Theatre's production of Offenbach's comic operetta, "Orpheus in the Underworld." The production received enthusiastic reviews and played before capacity audiences.

This Stanford Freshman student, with her many artistic and academic accomplishments, was 1970 Junior Miss for California and third runner-up in the national contest.

Miss Martyn will be choreographer and lead dancer in the two performances of John Blow's "Venus and Adonis," presented in a new performing version by Robert Donington, on Saturday, July 17 and Saturday, July 24.

RHONDA MARTYN

Soprano Joan Zajac to appear as Cupid in 'Venus and Adonis'

A resident of Los Angeles, this young soprano, Joan Zajac, leads a busy musical life which includes opera, operetta, musical comedy, recordings and concert tours.

A graduate of Ithaca College School of Music, Miss Zajac was brought to Los Angeles by the popular Gregg Smith Singers and is constantly involved with that group in tours and recording on the Columbia label.

JOAN ZAJAC

She will be remembered for her Carmel Bach Festival debut last year when she sang the role of Queen of the Night in Mozart's "The Magic Flute." This year she returns as a valued member of the Festival Chorale and will appear as Cupid in the staged performances of "Venus and Adonis," on July 17 and 24.

Miss Zajac is justly proud of the leading roles in which she has appeared which include, in addition to Queen of the Night, Baby Doe in "Ballad of Baby Doe," Miss Silverpeal in "Impressario," the role of the Mother in "Amahl and the Night Visitors," Musetta in "La Boheme," Marie in "The Bartered Bride," Despina in "Cosi Fan Tutte," Adele in "Die Fledermaus," Agnes Gooch in "Mame" and Sister Margaretta in "The Sound of Msuic."

Next season Miss Zajac will be touring as Rosina in "The Barber of Seville" under the asupices of Columbia Artists Community Concert Series.

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RECOMMENDED RECORDINGS OF THE WORKS TO BE PERFORMED AT THE BACH FESTIVAL

BY IRVING W. GREENBERG, Ph. D.

NOTE: These selections have been chosen on the basis of quality of recording and excellence of interpretation.

J.S. Bach: The Christmas Oratorio Part I
Agnes Giebel, Marga Hoffgen, Josef Traxel, Dietrich Fischer-Dieskau with the Thomanerchor & Gewandhaus-Orchester, Leipzig conducted by Kurt Thomas on Seraphim SIC-6040.

J.C. Bach: Sinfonia Concertante for Flute, Oboe, Violin, Cello and Orch.
Orchestral Soloists with The Little Orchestra of London conducted by Leslie Jones on Nonesuch H-71165.

W.A. Mozart: Concerto No. 23 in A minor for Piano and Orch., K.488
Rudolf Serkin, piano, with the Columbia Symphony Orch. conducted by Alexander Schneider on Col. ML-5297.

J.S. Bach: Cantata: "Nun ist das Heil," BWV 50
Vienna Concentus Musicus conducted by Harnoncourt on Telefunken S-9539.

A. Vivaldi: Concerto for Two Guitars in G major
Ida Presti and Alexandre Logoya, guitarists, with the Pro Arte Orch. of Munich conducted by Kurt Redel on Mercury MG-50380.

Recommended recordings:

J.S. Bach: Cantata: "Weichet nur" BWV 202 ("Wedding")
Amy Felbermayer, soprano, with the Choir and Orchestra of the Bach Guild conducted by Felix Prohaska on Bach Guild BG-513.

W.A. Mozart: Concerto No. 2 for Flute and Orch. in D major, K.314
Alain Marion, flute, with the Chamber Orchestra of the Saar conducted by Karl Ristenpart on Nonesuch H-71126.

John Blow: Venus and Adonis
Soloists with the Ensemble Orchestra De L'Oiseau-Lyre conducted by Anthony Lewis on Editions De L'Oiseau-Lyre No. 34

J.S. Bach: The Passion According to Saint John
Fritz Wunderlich, Dietrich Fischer-Dieskau, Josef Traxel, Elizabeth Grummer, Lisa Otto, Christa Ludwig, and Karl Christian Kohn with the St. Hedwig's Cathedral Choir and The Berlin Symphony Orchestra conducted by Karl Forster on Seraphim SIC-6036.

G. Gabrieli: Canzone for Three Brass Choirs
The New York Brass Ensemble conducted by Samuel Baron on Period SPL-734.

J.S. Bach: Concerto for Violin and Orch. in A minor, BWV 1041
Wolfgang Schneiderhahn, violinist, with the Lucerne Festival Strings conducted by Rudolf Baumgartner on Archive ARC-3099.

J.S. Bach: "Coffee Cantata," BWV 211
Soloists with the Pro Musica Orchestra of Stuttgart conducted by Rolf Reinhardt on Vox PL-8980.

F. J. Haydn: Symphony No. 96 in D major ("The Miracle;;)
The Little Orchestra of London conducted by Leslie Jones on Nonesuch HF-73019.

J.S. Bach: Brandenburg Concert No. 6 in B flat major, BWV 1051
Philomusica of London conducted by Thurston Dart on L'Oiseau-Lyre OL-50159.

J.S. Bach: Cantata: "Ich armer Mensch" BWV 55
Helmut Brebs, tenor with the Pro Arte Chamber Orchestra and Choir of Munich conducted by Kurt Redel on Musical Heritage Society MHS-594.

J.S. Bach: Concerto in the Italian Style, BWV 971
Agi Jambor, pianist, on Capitol P-8348.

J.S. Bach: Partita No. 4 in D major, BWV 838
Glenn Gould, pianist, on Columbia, M2S-693.

J.S. Bach: Chromatic Fantasy and Fugue BWV 903 in D minor
Agi Jambor, pianist, on Capitol P-8348.

A. Vivaldi: Concerto for Two Trumpets and Orchestra in C major
Robert Nagel and Melvin Broiles, trumpets, with the New York Sinfonietta conducted by Max Goberman on Musical Heritage Society MHS-V-16.

A. Vivaldi: Stabat Mater
Shirley Verrett, mezzo-soprano, with The Polyphonic Ensemble of Rome, and The Virtuosi Di Roma conducted by Renato Fasano on RCA Victor LSC-2935.

A. Vivaldi: Concerto for Viola D'Amore and Orchestra in D minor
Walter Trampler, viola d'amore with the Camerata Bariloche conducted by Alberto Lysy on RCA Victor LSC-7065.

A. Vivaldi: Gloria
Elizabeth Vaughan, soprano,; Janet Baker, contralto; Ian Partridge, tenor; and Christoph Keyte, bass: with the Choir of King's College, Cambridge, and The Academy of St. Martin-in-the-Fields Orchestra conducted by Neville Marriner on Argo ZRG-505.

J.S. Bach: Motet: "Singet dem Herrn" BWV 255
The Barmen-Gemarke Schola Cantorum—The Collegium Aureum Orchestra conducted by Helmut Kahlhofer on RCA Victrola VICS-6037.

J. Brahms: Concerto for Violin, Cello and Orch. in A minor
David Oistraikh, violin; Pierre Fournier, cello; with the Philharmonia Orchestra of London conducted by Alceo Galliera on Angel 35353.

I. Stravinsky: Concerto for Orchestra No. 2 in D major (1946)
Bath Festival Orchestra conducted by Yehudi Menuhin on Angel S-36335.

Z. Kodaly: Te Deum for soloists, chorus and Orch.
Soloists, Chorus and Orch. of the Hungarian Radio and Television on Hungaraton LPX-11397.

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Program notes:

PASSION ACCORDING TO ST. JOHN
Notes by Edward Colby

"THE PASSION according to St. John" was composed at Cothen in the winter of 1722-23 at the time of Bach's candidacy for the Cantorate of the Leipzig Thomaskirche. Since it was first performed shortly before Bach's appointment was made official, it is probably that Bach provided the work as further proof of his qualifications or as preliminary confirmation on his acceptance by the church council.

The text is founded on a celebrated poem by Brockes earlier set to music by, among others, G. F. Handel. The narrative proper, drawn from the fourth Gospel, is entrusted to the Evangelist, whose lines provide a framework for the comments and dialogues of Jesus, Peter, Pilate and the other "dramatis personae."

As biographer Albert Schweitzer points out, "St. John's version of the Passion is in the main only a picture of the great scenes of the trials before the High Priest and Pilate. It has an air of excitement and passion. Bach was aware of this characteristic and he reproduces it in his music." The intensity of "The Passion according to St. John" contrasts shraply then, with the contemplative tone of the later "Passion according to St. Matthew."

The musical form of the "Passion" is a succession of cantatas, each of which closes with a chorale. In the "St. John" several of the chorales are used more than once, but with harmonizations which differ in accordance with the text. Each is sung not only by the Christian community (in white robes) but also by the crowd (Turba), High Priests and Roman soldiers (in red robes), for all share in the contemplation of our Lord's suffering and death.

Because all share a sense of guilt as well, the entire chorus is heard also in the role of a raging mob; in these pieces Bach's themes are like long-drawn howls, suggesting on the part of the people an almost demoniacal fanaticism.

The aria, "It is finished," an expression of deep and racking grief, is developed from the falling sequence in which Jesus utters His last words. In accordance with the Leipzig tradition, the chorale, "When comes my hour of parting," is sung at this point. The final chorus is tempered in the closing chorale, a profound expression of hope for a life after death.

Though it is generally the custom of the Festival to present works in the original language, an exception is made in this case in order that the story may be easily followed.

CHRISTMAS ORATORIO, PART I
Notes by Edward Colby

THE CHARACTERISTICS of style and esthetics in the Baroque period made it possible for a composer to use the same music for sacred and secular purposes, and allowed also certain flexibilities in form. It is not surprising, therefore, to find the Christmas Oratorio described as a series of cantatas or to observe that some of its component parts are drawn from Bach's own secular works. Further, each of the "cantatas" may be performed individually.

Six parts are identified in the complete Christmas Oratorio: Part I for the first day of Christmas, Parts II and III for the second and third days, Part IV for New Year's Day, Part V for the Sunday after New Year's, and Part VI for Epiphany. The text consists of passages from the Bible, Luke and Matthew, church hymns, and pieces in part-song style. The texts of these pieces are in general transcribed and modified from secular occasional compositions, probably by Henrici and by Bach himself.

Part I opens with a festive chorus ("Rejoice, shout for joy!") followed by the Evangelist's report that Joseph and Mary are proceeding to Bethlehem, where Mary is to bear a child. The contralto aria "Prepare thyself, Zion" is concerned with the thought that Christ was born for the redemption of the world.

The Passion chorale introduces a somber note, but the general mood is a compound of joy and devotion, defined by the composer through independent instrumental accompaniments to the chorales which follow. The tone of the second of these is set by the bass aria, "Great Lord and Mighty King."

In overall form the Christmas Oratorio resembles the Passions of Johann Sebastian Bach, with similar disposition of recitative (narrator), solos, choruses and chorales. The Christmas Oratorio was composed and compiled in 1734, near the middle of Bach's Leipzig period.

Though it is generally the custom of the Festival to present works in the original language, an exception is made in this case in order that the story may be easily followed.

BY IRVING W. GREENBERG, Ph.D.

W.A. Mozart: Concerto for Piano and Orchestra in A major, K.488

IN THIS A major concerto, Mozart again succeeded in meeting his public half-way without sacrificing any of his own individuality. He never wrote another first movement so simple in its structure, so "normal" in its thematic relations between tutti and solo, or so clear in its thematic inventions, even where it makes excursions into the realm of counterpoint, or contains rhythmic peculiarities.

The concerto is in three movements, marked Allegro, andante and presto.

In the first movement, the first theme in the strings, repeated by the woodwinds, has a carefree air; so does the second theme, first heard in the violins before being repeated by bassoons and flutes. The piano embarks on a statement of the first subject, which is completed by the orchestra. Some decorative passages lead to a recall of the second theme by the piano. After this idea is repeated by the orchestra, it is given filigree decoration by the piano.

The second movement temporarily abandons this light mood for deeply moving music. The first melody is presented by the piano, followed by a second, moving lyrical passage for the orchestra. The entire movement is then maintained on a high plane of eloquence.

But the gaiety of the first movement returns in the finale, the opening eight-bar theme in the piano sounding an exclamation of delight that sets the mood for the rest of the music that follows.

J.S. Bach: Cantata "Nun ist das Heil und die Kraft," BWV 50

NOTHING IS KNOWN as to the composition of this cantata, whether it is a part of an otherwise lost or uncompleted cantata, or, indeed, whether it is from a cantata at all.

For want of a better classification, it is numbered among the cantatas, though it is but a single number. The date is not known, though it must, by virtue of its consummate mastery, belong to the closing years of Bach's activity as a church composer. The manuscript does not specify the occasion, but as the text is the tenth verse of the Epistle for the Feast of St. Michael the Archangel, it must be for that day. It is the only eight-part chorus in the cantatas.

The orchestration is sublime, and it is scored for three trumpets, three oboes, strings, timpani, organ and continuo.

The opening proceeds on the successively rising peak of joy in the tremendous fugue-subject.

The normal four-part exposition is assigned to Choir I, and when this exposition is concluded, Choir II bursts in with tremendous force. There are various interplays between

orchestra and choirs, culminating in a splendid sweeping phrase for the first sopranos, with cross-accents from choir to choir.

After another series of recapitulations of entrances and exits of these two choirs, the two altos and then the tenors deliver original and inverted themes simultaneously, the oboes and the upper strings joining in.

When the two basses enter, brass and percussion accentuate the main beats in sharp chords, and then the two groups, oboes and upper strings, answer each other with the arpeggi. This arpeggio theme passes from the upper strings through the oboes to the trumpets, supported by a thundering out of the rhythm by the timpani to a triumphant glory.

This is one of the most superb of Bach's choruses—a great masterpiece of the highest order.

J.C. Bach: Sinfonia Concertante in C major for Flute, Oboe, Violin, Cello and Orchestra

IN THE MIDDLE and late 1770's, there was a rage for the long, brilliantly showy sinfonia concertante, particularly in Paris and Mannheim.

The present work is one of 31 in this category by J.C. Bach, and it retains the casual three-movement format of the earliest examples from Italy of a quarter-century earlier—the opening movement in lightly defined sonata form, the others in mildly contrasted song or rondo form. These movements are marked: Allegro, larghetto, and allegretto.

This type of work is inherently a large-scale and somewhat static form. J.C. Bach provides here an intricately ordered display of virtuoso melody and complex orchestral texture. The soloists do not even make their appearance until the traditional orchestral exposition is heard in its entirety.

The other two movements again are of the simplest overall structure, but diversified by marvelously complex detail. It is this complexity of design that is so esthetically impressive, rather than the dynamic structure. This is what aroused the admiration of W.A. Mozart.

A. Vivaldi: Concerto for Two Guitars in G major

THIS COMPOSITION is identical with the one that Vivaldi wrote for Two Mandolins and String Orchestra. This work was undoubtedly caused by particular local circumstances or by obligations to influential amateurs to whom Vivaldi wanted to endear himself. In this connection, Vivaldi's friendly relations with Marchese Guido Bentivoglio in Ferrara may be mentioned, who was a mandolinist, and undoubtedly welcomed a concerto for two mandolins.

The opening allegro of this concerto comprises four tutti and three solo passages, the latter being in the nature of a concertino, which is formed by the solo instruments either supported by the violins and violas combined in unison, or by the figured bass only.

One needs to note the unobtrusive entrance of the main idea in the third tutti which assumes the function of the recapitulation.

The Andante is a trio of plucked instruments in which the unisonically combined violins and violas provide a simple accompaniment to the dialogue of the mandolins. It is cast in binary song form, the second section of which alludes rhythmically to the Largo of the mandolin concerto in C major.

The finale parallels the opening movement in its constructions and character. Dominated rhythmically by a short obstinato motive, omitted only in the third solo passage, the movement is abundant in passage work, runs, sextolets and trills.

It closes with a complete restatement of the opening ritornello. Its rustic quality creates a pleasant contrast to the virtuoso character of the preceding deft solo section.

J.S. Bach: Cantata, "Weichet nur, betrubte Schatten," BWV 202

THIS CANTATA, also known as "The Wedding," is a secular cantata which may be aptly described both as "vocal chamber music" and as a sublime ode to Spring and Love.

It is believed, on internal evidence, to have been composed during the period (1717-23) when Bach was serving Prince Leopold of Anhalt-Cothen. Its preservation is due to the fact that it was copied by Rinck, a music student, who loved the work.

The period was one in which Bach was least the child of the Reformation, and most the child of the Renaissance, working as he was for a music-loving prince with a group of accomplished court instrumentalists and little interest in religious works.

This present cantata was written as "table music" for the wedding of a young couple. Its series of soprano solos show the most perfect feeling for the voice, in both its cantabile and florid qualities.

At the same time, in this work Bach faces and solves a problem similar to that of the instrumental suites, namely giving variety and cumulative interest to a series of movements not too different in tempo and timbre.

Indeed, this joyous cantata has parallels to a suite, from the first aria, which, with its slow-fast-slow pattern, hints at an overture, to the final gavotte, which is close akin to the gavotte of the orchestral suite in D.

W.A. Mozart: Concerto No. 2 for Flute and Orchestra in D major, K.314

THIS IS REALLY a transcription of an earlier work written by Mozart for oboe and orchestra in Salzburg. The original—long thought lost, but rediscovered in 1920—was in C major. For the flute, Mozart transposed the music upward a whole tone to D, no doubt to match the flute's somewhat higher tessitura.

Here, the opening music has that sparkling, humorous joviality of the best Salzburg Mozart, a bit more earthy, a lot less intellectual, than the later work.

The second movement, predictably, is in the relaxed subdominant key, the purest of the "ineffable" Mozart, heavenly in expression, but deliberately without undue inner tension.

The final movement, climbing back up to the tonic key; is a true Salzburg finale, recalling those of the violin concertos that bustles with energy, but is of no great tensile strength, emphasizing vigorous display in the solo part between appearances of a happy little theme that looks forward to the aria, "Welche Wonne, Welche Lust" from Die Entfuhrung aus dem Serail, K.384.

G. Gabrieli: Canzone for Three Brass Choirs

GIOVANNI GABRIELI was most fortunately situated to represent Baroque art. He was not only a Venetian, but he became at an early age the organist of St. Marks, composing music for the city's countless public religious occasions.

The many-voiced texture of these Canzone, the color resulting from novel interweaving of different elements, the new rhythms, the dramatic treatment of individual words, the piquant dissonances growing out of gradual abandonment of old counterpoint, the differentiation between vocal and instrumental roles made this revolutionary music.

The Canzone for three choirs is scored for six trumpets, two French Horns, and four trombones. Gabrieli's canzone are particularly brilliant, inventive and free in structure.

Characteristic of this canzon style are alternating sec-

Please turn to next page

Program notes:

Continued from preceding page

tions in lively imitation, and 4-4 time alternating with homophonic sections in triple time.

The entire canzon consists of one movement with 5-10 short divisions of 4-20 measures, veering from slow homophonic style to the fast fugal. The nervous alternations of rhythm, tempi, texture, etc., reflect the baroque interest in changing affetti (emotions).

The ensemble canzonas were significant also from the formal point of view, because they sometimes anticipated the principle of the concerto.

An 11-voice canzona by Gabrieli so clearly set tutti in rondo fashion against a highly figurative concertino of a few instruments that it may be called the first realization of the concerto-grosso principle.

Another canzona in which Gabrieli assigned the echo to the organ, foreshadows the concerto.

Z. Kodaly: Te Deum for soloists, chorus and orchestra

LOOKING AT the character, weight and proportions of the Te Deum composed for solo quartet, mixed choir, organ and orchestra, it becomes evident that the work is a companion piece to the Psalmus Hungaricus.

It was composed in 1936 for the 250th anniversary of the recovery of Buda Castle from the Turks. Its complex construction, however, is easily discernible.

On the one hand, Kodaly strictly followed the strophes of the 1500-year old Latin hymn, which were based on rhythmic construction of ideas. On the other hand, with the smaller sections which are rounded into classic forms, the composer built a single bridge form.

The two pillars of this form are contained in the two appearances of a fugato section, at the beginning of the work with the words Pleni sunt, and at the end with the words Non confudar.

Solely from the point of view of the composing technique, these two peaks represent a new fulfillment of Baroque choral polyphony.

Analyzing its material, however, the pentatonic character of the melody and harmony become evident.

The brilliant "tower of fourths" piled up at the end of the two passages reinforce its conception in Hungarian folk music. This is also a symbol.

In this composition, which summarizes almost all the noted achievements of vocal music in an individual manner, Kodaly wished the Hungarian tone to predominate. This is also illustrated by the basic pentatonic motiv, which ends the work being repeated under the closing soprano solo with its lyrical beauty.

It is the symbol of the synthesis of the European and Hungarian character, and of folk and classic art.

And it is, at the same time, an expression of Kodaly's unifying strength and humanism.

J.S. Bach: Chromatic Fantasy and Fugue in D minor, BWV 903

THIS WORK HOLDS a unique place among the impressive array of Bach's clavier works. Not often did the composer present a work of such emotional intensity and tremendous impact.

The fantasy starts with a rhapsodic introduction of toccata-like character employing brilliant runs and arpeggios to convey a tempestuous mood.

There follows a mighty recitative which seems to conjure up a scene from a tragic opera of the time, and displays enharmonic changes of a boldness rarely to be found even in Bach's works.

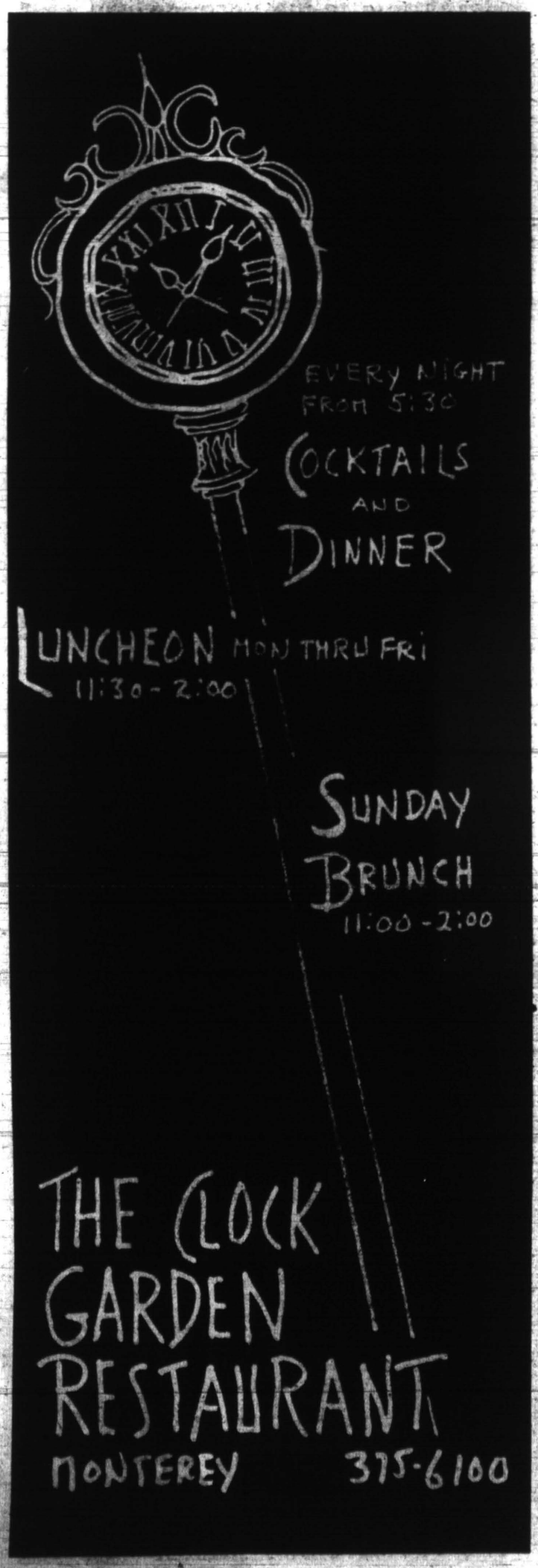
Most sitrring is the end of the fantasy, when the theme gradually sinks down from the soprano to the bass range, changing turbulence to calmness and peace.

The ensuing fugure starts in strict contrapuntal style but gradually loosens up. The first notes of its theme are a, b flat, b natural, c; or according to the German designation, a, b, h, c—the letters making up the name of the composer. This is probably not accidental, for Bach enjoyed using devices of this kind, and it is known that he planned to employ the letters of his name as the subject for the crowning piece which was to conclude his monumental opus, "The Art of the Fugue."

In the Chromatic Fantasy and Fugue he offers a fugue of tremendous grandeur rising toward a powerful culmination at the end, for which the composer prescribes in the left hand dazzling octave passages as a rule not employed in his clavier works.

J.S. Bach: Partita No. 4 in D major BWV 828

IN EVERY RESPECT this seldom-played Partita is one of Bach's great works. It begins in a grand style, with a French overture; an extended fugue follows without a break.



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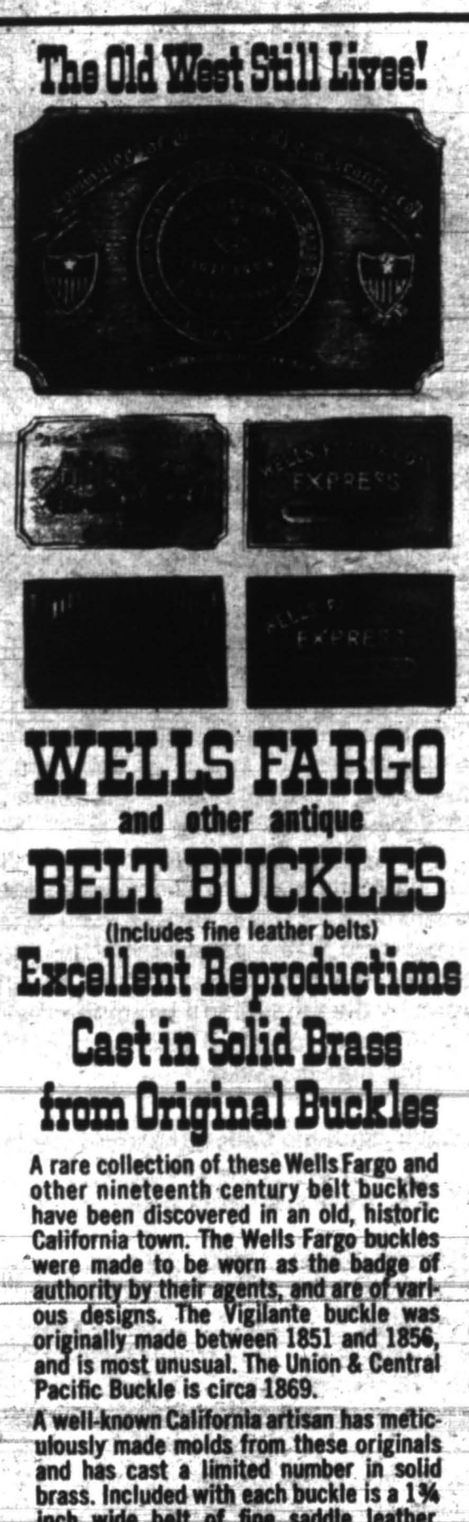

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together the whole first movement is brilliant.

In contrast, the Allemande is dark in color; almost broody. begins simply and the line gradually becomes more florid the first section.

The second section is totally florid and ornamental in style.

French courante follows, more complex in rhythm than the vener, more rolling Italian corrente. This courante is one of he most complex that Bach has written, being particularly aried in its fascinating rhythm.

The simple aria following and preceding a monumental arabande is a favorite trick which Bach uses to clear the tmosphere and give us respite.

The Sarabande reaches the ultimate in a combination of race and mysticism.

Again, a very simple movement, this time in the form of a inuet, comes between the great Sarabande and another ollosal movement, the gigue. This is composed in two main notives: instead of inverting the first motive in the second ection, which is the more usual custom, Bach introduces a ew second motive. Following its announcement alone, the irst motive forms its counterpoint but then it continues to levelop alone until the very end when the first motive joins it nce again.

This is hardly gigue dance music. It is, rather, a great end iece, wonderfully ingenious in its contrapuntal treatment nd brilliant in its keyboard style.

J.S. Bach: "Coffee Cantata," BWV 211

WHEREAS MOST of Bach's secular cantatas were written for specific occasions, such as birthdays and other festivities, we have no definite information as to what caused Bach to compose Picander's satirical poem on the coffee craze. The most likely explanation seems to be that the concerts of the Collegium Musicum which Bach directed were usually given in a coffee house. So the subject was appropriate to the surroundings.

Of all the German cities, Leipzig seems to have been the most coffee-conscious town, and, in 1725, shortly after Bach's arrival there, there were eight coffee houses. Picander, the author of many of Bach's sacred texts, wrote his first satire on coffee drinking in 1727. The poem on which Bach based his cantata appeared in 1732. But the final recitative and trio giving the story a happy ending, were added by Bach himself.

What is perhaps most remarkable about this music—and the appearance of the autograph bears this out—is that Bach lavished the same care on the composition of this comic cantata as he did on any of his sacred works. In fact, aside from some buffo qualities, the style hardly differs from that of the church cantatas.

We might even say that the mock solemnity that is found here and there in the recitative heightens the effect of the parody. The dance-like character of the finale, though, places this movement nearer the orchestral suites.

The cantata is in 10 sections: Recitative by Tenor Narrator; Bass Aria; Recitative by Baritone and Soprano; Aria by Soprano; Recitative by Baritone and Soprano; Bass Aria; Recitative by Baritone and Soprano; Soprano Aria; Recitative by Tenor Narrator; and the Trio Finale by Soprano, Tenor and Bass.

F.J. Haydn: Symphony No. 96 in D major ("The Miracle")

THIS SYMPHONY, which opens the first set of the London series, has been named "The Miracle." For 150 years this work was not played in its authentic version. Numerous changes crept into the score: harmonies were altered, the parts of several instruments (flute and bassoon) were considerably changed, and false notes were injected.

Because of research carried out by H.C. Robbins Landon in Europe, the authentic text has been restored and made available in a new score based on the composer's autograph in the British Museum and on several sets of manuscript parts that had been corrected by Haydn himself.

This symphony is in four parts: Adagio-Allegro; Andante; Menuetto & Trio: Allegretto; and Finale: Vivace assai.

The symphony opens with the customary slow introduction, creating an air of expectancy that is resolved with the entry of the gay Allegro, in which the thematic dualism of the sonata is manifest. The second theme, however, appears only at the end of the exposition. In the development Haydn springs a surprise after a general pause (two measures) with a fausse reprise—a "false recapitulation"—in G major.

In the three-section Andante, the middle division being a minore (G minor), Haydn availed himself of concerto grosso practice by occasionally using two solo violins.

The soft conclusion of the andante is contrasted with the rustic minuet whose trio presents a delightful waltz melody.

The monothematic rondo finale with a section in D minor moves speedily and wittily along without any letup.

J.S. Bach: Brandenburg Concerto No. 6 in B flat major, BWV 1051

THE BRANDENBURG CONCERTO No. 6 is scored for five solo instruments and continuo, the smallest ensemble specified for any concerto of this set: two violas, two bass viols and one cello, with one double-bass and continuo harpsichord.

Though the concerto is thus a chamber music septet, it is customarily performed by a body of twenty or thirty violas, cellos, and double-basses, with no bass viols and no harpsichord.

There are three movements: Allegro—Adagio, ma non tanto—Allegro.

In the opening Allegro the violas begin in close canon above a simple accompainment of repeated chords. As the music develops, the other instruments become increasingly animated.

The slow movement is a graceful conversation between the violas, the bass viols being silent; the bass line is for the most part in slow minims (double bass and harpsichord), with the cello playing a soft "division" on it in crotchets.

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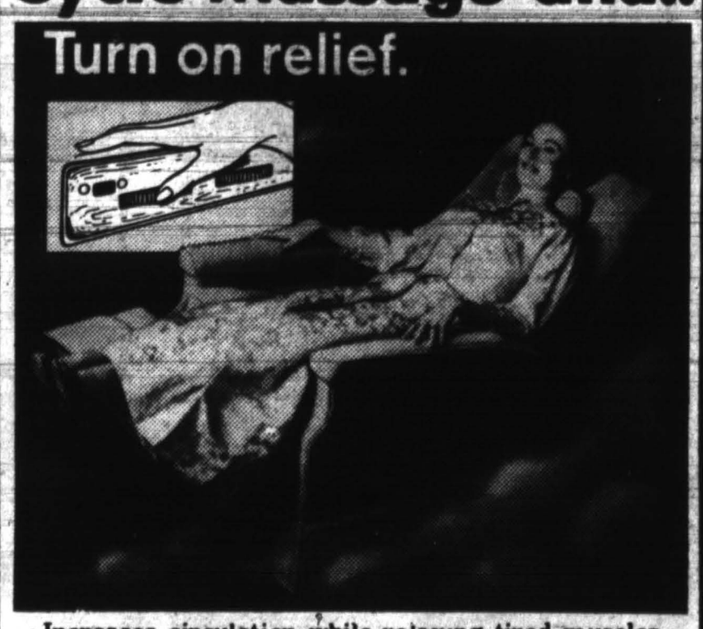

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The concerto ends with a robust finale, in a mood of a gigue.

J.S. Bach: Cantata: "Ich armer Mensch, ich Suendenknecht," BWV 55

THIS CANTATA, the autograph of which is in the Berlin library, was intended for the liturgy of the twenty-second Sunday after Trinity.

The Gospel for this day tells the moving episode of Zacchaeus (St. Luke XIX, 1-10), who, because he was of small stature, had climbed a tree so as to watch the Lord's entrance into the town of Jericho. And the Lord calls him, in spite of his bad reputation, as the chief of publicans.

He visits his home, and Zacchaeus tells him that he will give half of his goods to the poor. The Lord answers those that criticize him that the "Son of Man is come to seek and to save that which was lost."

The whole episode is marvelously expressed by a cantata for a single voice, the tenor, as though it were a monologue of Zacchaeus.

In the first aria, with flute, oboe d'amore and string orchestra in G minor, he complains that he is but a poor man, a slave of sin, and Bach finds heart-rending accents by using in spots a chormaticism almost atonal (and in every way highly prophetic of future developments in music, as well as very expressive in itself).

In the following recitative, the chief publican recognizes that he has acted contrary to God's commandments.

Then, in the second aria, this time in D minor, the voice, accompanied by solo flute and continuo, asks God to have pity, to let the tears of repentance soften his heart. Here again, the writing is very expressive, but not so much on account of the pedal points, which have no immediate significance. It is Zacchaeus who waits for the Lord's answer.

After a second recitative, comes the admirable final chorale on the melody "Werde munter, mein Gemuete" by Johann Rist. Bach selected from it the verse recalling the sufferings of the Son of God which have redeemed the sins of men.

J.S. Bach: Concerto in the Italian Style, BWV 971

AS A YOUNG MAN Bach was tremendously impressed by the Italian instrumental music of his time and in order to familiarize himself with the form of the Italian concerto, he transcribed 16 works by Vivaldi and other composers for the organ or the clavier.

Later, while serving as Thomas Cantor in Leipzig, he embarked on a similar venture. In the second part of his "Clavieruebung," that collection of outstanding clavier works which Bach deemed worthy to be presented in print, he offered a "Concerto in the Italian Taste," known as the Italian Concerto.

This is a work for solo clavier, which is based, however, not on a foreign source, but on an orchestral work that existed only in his imagination.

The vigorous first movement displays the features of a Vivaldi concerto. At its beginning and conclusion we hear the massive tutti, fragments of which appear in between, in various related keys, and are connected by contrasting and modulating solo passages.

There follows a lofty andante, an aria in two-part song form, which creates the illusion of a broadly contoured violin solo accompanied by strings. Here Bach goes even so far as to evoke in the accompaniment a pedal point of the string basses.

The concluding presto is a brilliant piece of writing, similar in form to the first movement and creating in some phrases of the tutti the impression of string passage.

The composition of this concerto is due to Bach's zest for artistic experiments; the result is a work which, despite its dependence on Italian models, uses the composer's very own invigorating idiom.

J.S. Bach: Concerto for Violin and Orchestra in A minor, BWV 1041

THE CONCERTO in A minor, one of the two violin concertos preserved in their original setting, is a most impressive composition.

The tutti opens the first Allegro movement with a vigorous first theme, to which rests, with the bass continuing, lend a strong rhythmic flavor. The soloist enters with a new theme related to the first one which is still continued by the accompaniment and stated again by the tutti at the end of the first part of solo I.

A second theme by the soloist conveys at times, in spite of

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the fast tempo, an impression of sadness which is due to chromaticism, and this effect deepens at the third repetition.

Instead of a "second" tutti succeeding the previous one, the orchestra is only stating the first theme and the end phrase, while the soloist carries on in a changed key, sometimes in what may be termed conflict with the orchestra.

In the second movement, an Andante in C major, a genuine duologue between the soloist playing an extended, mildly ornamented melody and the orchestra, starting with a forceful but serene bass theme, takes place. The latter is played seven times with the soloist's participation, and five times to accompany the cantilena by the solo violin.

The last movement, Allegro assai, in A minor, is a Gigue, flowing in buoyant virtuoso motion over progressions of triplets. As in the first movement, the tutti has only one independent opening part, otherwise its role is confined to the beginning and end of parts which used to be wholly independent in the baroque concerto form. Throughout the more extensive second tutti, the soloist continues in a contrapuntal contrary motion, and the fourth tutti confines itself to the statement of the first theme.

The subsequent solo is truly virtuoso, using special effects, while the orchestra modulates and works out the first theme. Even in the last tutti the solo violin is still active, it encompasses playfully and counters at times the melody line pursued by the orchestra. The inspiring, even fiery verve of this last movement is effectively increased as a result of such concentration and fusion of the parts.

A. Vivaldi: Concerto for Two Trumpets in C major

THIS CONCERTO is Vivaldi's only creation of this kind. It forms, in some way, the counterpart to the concertos for two horns in F major, and owes its existence to particular circumstances of which we have no knowledge.

Venice was an operatic city par excellence in the baroque where the solo concerto was to receive a decisive impulse due to Antonio Vivaldi.

Of all the Italian Baroque trumpet concertos, Vivaldi's Concerto for Two Trumpets in C major is probably the most successful in overcoming the obstacles set up by the limitations of the natural trumpet—limitations which are increased, as far as possibilities for modulation are concerned, by the addition of the second trumpet. That Vivaldi was aware of the capabilities of his solo instruments is immediately obvious.

The first and third movements of this work are full of the brilliant runs and fanfare-like figures which the natural trumpets do so well.

The second movement, which would normally call for slow, melodic playing by the soloists is here reduced to a six-measure interlude of sustained harmony played by strings and continuo, and in which the trumpets take no part.

The result is a work of sustained brilliance truly representative of the splendor of the Italian Baroque.

A. Vivaldi: Stabat Mater

THE TEXT of the Stabat Mater is a famous 13th-Century Latin poem, attributed to the great Franciscan Jascopone da Todi, which describes the Virgin Mary standing at the foot of the cross which bears the body of her son, the crucified Christ.

In liturgical music it is the type of composition known as a sequence, a hymnlike work which is not part of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei, which are mandatory for a complete service), but belongs rather to the Proper, which comprises those variable parts of the Mass which reflect the changing seasons and celebrations of the church year.

From their inception as far back as 900 A.D., sequences had so proliferated by the Middle Ages that, like the ornament of the Gothic Cathedrals, they tended to engulf the structure they were intended to adorn.

Then, in the 16th Century, the counter-reforming Council of Trent pruned drastically and eliminated all but four of them, including the Stabat Mater.

It continued to be sung and to be composed afresh as an independent composition until 1727 when it was finally restored as the fifth sequence. It is posssible that Vivaldi's version reflects this occasion, although this is not certain since none of his religious works is dated.

The best of Vivaldi's music is noted for an emotional intensity which anticipates that of the Romantic composers, and many passages throughout the Stabat Mater do exhibit a plangency appropriate to the theme. But fundamentally Vivaldi's setting is a broad and tranquil meditation (largo, adagio, andante, largo, lento) in which the sweetness distilled from the contemplation of Christ's sacrifice transcends the poignancy of his suffering and of his mother's grief.

Many subtle and often quite rapid modulations of harmony tellingly blend the two strains. The text has a hypnotically regular four-beat pulse, almost like the saying of beads. While Vivaldi naturally elaborates this with sustained notes,

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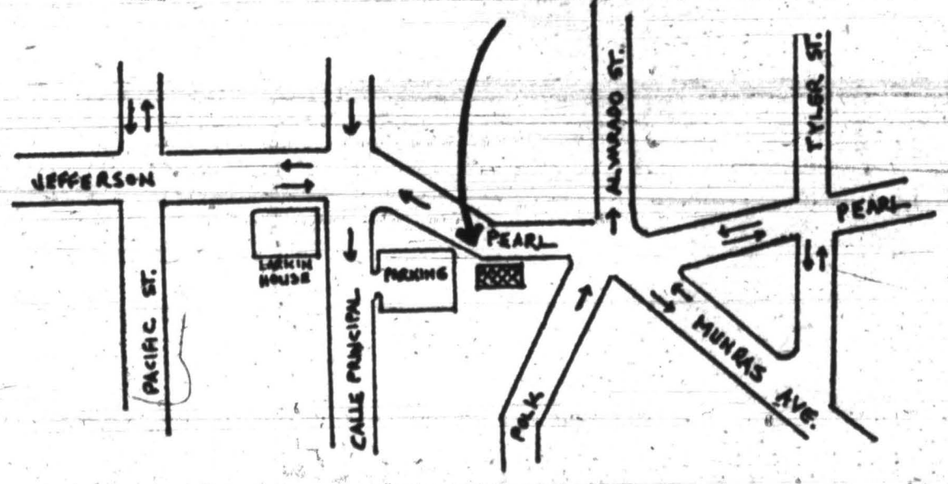

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repetitions, etc., he nowhere obscures the simple dignity of the Latin syllables but supports them with a transparent orchestration and discreetly propulsive rhythms. A fine example of this occurs in the section must before the final Amen ("Facut ardeat cor meum") where poem, music and devotional feeling gently crest and surge forward in a rhythm surprisingly evocative of a barcarolle.

A. Vivaldi: Concerto for Viola d'Amore in D minor

THE FIRST MOVEMENT of this work duly conforms to the melodically and harmonically well defined Vivaldian concerto pattern. It is comprised of four tutti and three solo sections. It will be noticed that there is a short tutti interjection in the third solo segment. However, this passage has no thematic relevance and constitutes only an expanded and instrumentally and dynamically accentuated cadence to confirm the subdominant.

Yet, at the same time, Vivaldi pulls a twofold surprise by jumping immediately into the tonic key with a melodic allusion to the first solo section. The solo itself never refers to the material exposed in the opening ritornello and introduces always new ideas. The solo passages disclose a two-part setting throughout the movement since violins and violas join in unison to provide the accompaniment. This sets up against the "silvery sound" of the viola d'amore very well and, in order to safeguard this quality in the lyrical larghetto, Vivaldi silences the double bass.

The solo part dominates this movement from the first to the last measure, and the task of the tutti if to provide the harmonic and rhythmic support.

The finale matches the first movement in the overall design and detail. There are only two minor differences, namely a brief reference to the head motif in the first solo and the participation of the figured bass in the second.

The closing ritornello, an exact replica of the opening statement, is preceded by a short cadenza of the soloist.

A. Vivaldi: Gloria

IN THE SETTINGS of the Mass texts by Antonio Vivaldi, we see that certain puzzling features of this Gloria become clear when set in the context of 17th and 18th Century liturgical practice.

Four separate Mass movements survive: one Kyrie, two settings of the Gloria and one Credo.

The two Gloria settings show an unusual feature: both end with the same fugue on the words "Cum Sancto Spiritu in gloria Dei Patris, Amen." There are slight differences in orchestration and harmony, but the subjects and all the entries are the same.

One would normally assume that the composer borrowed from his own work, but this borrowing extends further. Both choruses are arrangements of the final chorus of a Gloria by Giovanni Maria Ruggieri, a Venetian composer, about whose life very little is known.

It is really not known whether Vivaldi copied from Ruggieri or vica versa, since the date of either of the Vivaldi settings of the Gloria is not indicated, but the theory is against the fact of Vivaldi's copying.

The setting of the Gloria is in 12 sections, for soprano, contralto, tenor and bass with chorus and orchestra.

J.S. Bach: Motet, "Singet dem Herrn," BWV 225

THIS WORK, also for double chorus, is based on verses from Psalms 149-150 and on the Johann Graumann chorale Nun lob' mein' Seel' den Herrn (Now Bless My Soul) which alludes to Psalm 103.

Here the mood is progressively more and more jubilant, with a closing fugue not unrelated to the Pleni sunt coeli in the B Minor Mass.

And here again is that incredible Bachian symmetry—the fugue is laid out in A-B-C-B-A form, with the same number of measures on either side of the axis.

The second movement of this motet is a large-scale chorale on a plan not found elsewhere. Choir II sings a hymn-stanza which tells of the frailty of human life; the canto moves in short notes, harmonies are plain, the last two lines are continuous, the others separated.

Choir II sings as interludes a verse added by the compiler of the libretto. It is first a prayer for future compassion, and later, just before the last two lines of the hymn-verse, a plea that God may be the protector and light to the believer.

The epilogue is practically the same as the last interlude, but in the tonic instead of in the dominant, with the parts inverted.

J. Brahms: Concerto for Violin, Cello and Orchestra

THIS CONCERTO was composed by Brahms in the summer of 1887 for Joachim and Hausmann. The unusual combination of instruments and the difficulty of achieving an integrated performance makes this a comparative rarity among Brahms' major compositions.

The concerto has an undeserved reputation for hardness and severity of style; but this is largely due to frequent weaknesses in interpretation. A great performance brings out its inherent beauty and resourcefulness.

Brahms himself found the problems of combining the two solo instruments effectively with the orchestra difficult, but a direct challenge to his creative power which he delighted to overcome.

The first movement begins with a preludial clearing of the ground by establishing the individual scope of the two soloists rather than by immediately tackling the main argument. This accomplished, Brahms entrusts the statement of the principal themes to the orchestra before the soloists start to deliberate upon it. As usual with Brahms, the second subject is lyrically expressive by contrast to the first's rugged terseness. The interaction of these two main themes, plus others of a subsidiary nature, is endlessly fascinating and inventive.

Lightness of scoring is a feature of the movement, as it is of the whole work, in order that the texture shall not be overloaded, especially since much use is made of double-stopping for the solo instruments.

The Andante begins with a typically Brahmsian horn call of a rising fourth, answered by the woodwind, which is then followed by the two soloists playing the broad main theme in octaves. The whole movement is a lyric inspiration of great beauty, developed with admirable skill and technical restraint.

The Finale is one of Brahms' favorite Hungarian gypsy movements, paralleling that in the Violin Concerto. It is a long and complex piece of writing, full of sturdy good humor and vital energy.

Again, Brahms adjusts his composing to his circumstances, and consolidates finally his predilection for giving the cello the leading role, since it has both the main thematic statements.

I. Stravinsky, Concerto for String Orchestra in D major

THIS WORK is called the Basel Concerto because it was commissioned by the Basel Chamber Orchestra, which introduced it under Paul Sacher's direction on Jan. 21, 1947. It is in three movements: Vivace; Arioso; Rondo.

It is in the composer's neo-Classic style with strict adherence to the form and structure of the concerto grosso and its partiality to contrapuntal, and often fugal, writing.

Although less well known than either the Symphony in C or the Symphony in three Movements, it is one of Stravinsky's immediately attractive works. It is a virtuoso piece for everyone concerned—including the conductor—yet the result demands a mimumum of effort on the listener's part for full enjoyment.

That practically the whole work centers upon the piquancy to be derived from minor and major simultaneously sounded (the notes F sharp and F natural in the tonic key) is a technical detail which links it to the two previous symphonies.

In the first movement, Stravinsky creates his own unmistakable enchantments, with little detached phrases that bewitch the ear, pellucid textures, a classical purity of line and of form, compelling and satisfying in its logic.

The Arioso is a great tune, unobstrusively accompanied, and twice interrupted with an unexpected "Amen" cadence almost, but not quite, out of context. The final rondo has the character of a moto perpetuo.

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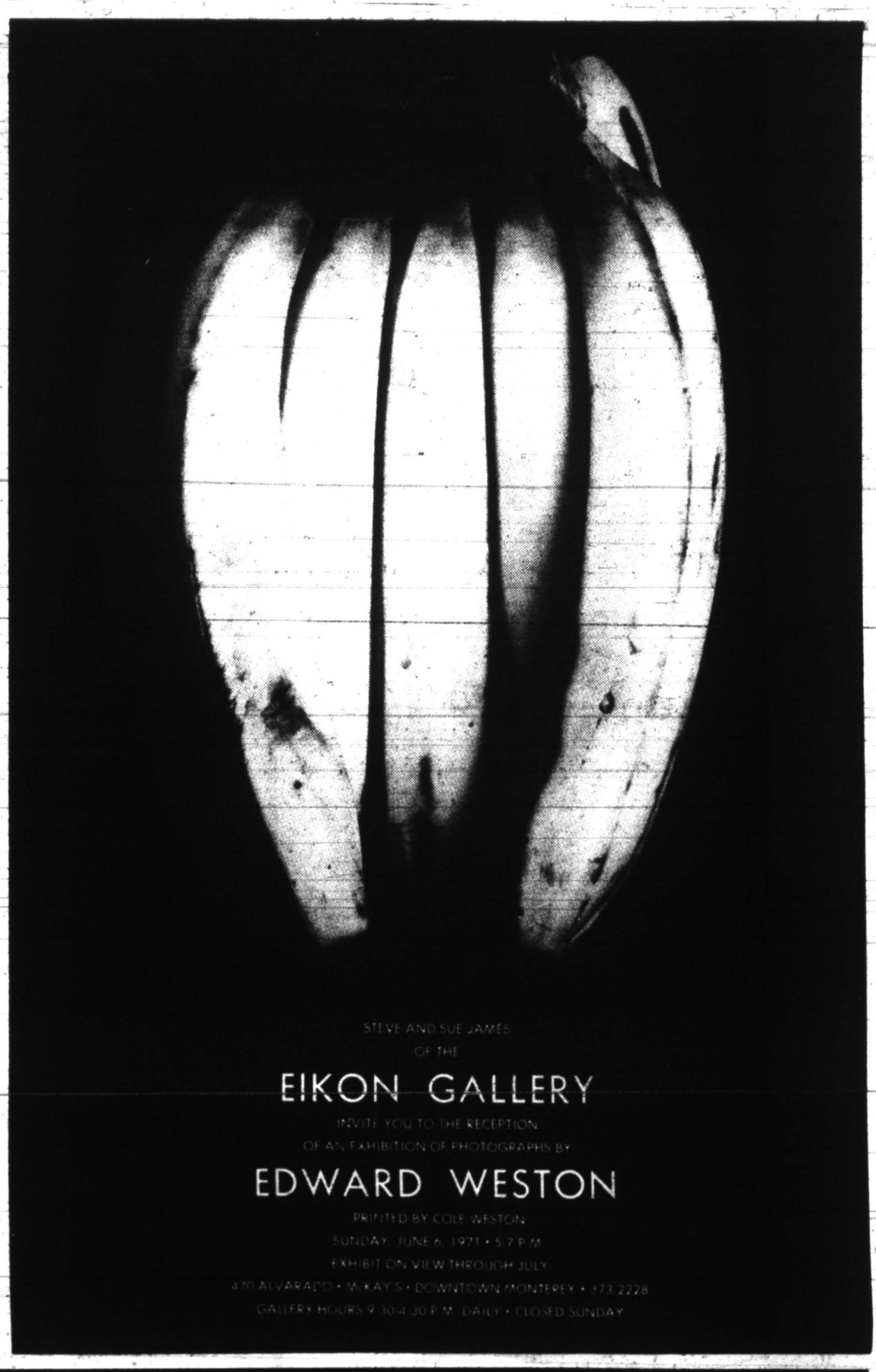

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PROGRAM

FOR THE 34th ANNUAL

Carmel Bach Festival

JULY 16-25, 1971

Sandor Salgo, Conductor and Musical Director

FRIDAY, JULY 16

8:30 P.M.....Concert *Sunset Theatre, 9th and San Carlos, Carmel*

Christmas Oratorio, Part I J.S. Bach
Shirley Love, contralto
Jerold Siena, tenor; Marvin Hayes, bass

Sinfonia Concertante Johann Christian Bach
Donald Peck, flute; Raymond Duste, oboe
Rosemary Waller, violin
Gabor Rejto, cello

Concerto for piano, K.488, in A major Mozart
Robert Guralnik, soloist

Cantata, "Nun ist das Heil," BWV 50 J.S. Bach

SATURDAY, JULY 17

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church 9th and Lincoln, Carmel*

Christiane Edinger, violin
Three sonatas for solo violin by J.S. Bach

3:00 P.M.....Lecture (Free) *Parish Hall, All Saints' Episcopal Church*

"Venus and Adonis"
Lecturer: Robert Donington

8:30 P.M.....Concert *Sunset Theatre*

Concerto for two guitars Vivaldi
Henri Dorigny and Ako Ito, soloists
Cantata, "Weichet nur," BWV 202 J.S. Bach
Evelyn Mandac, soprano
Concerto for flute, K.314, in D major Mozart
Donald Peck, soloist
Venus and Adonis (1682) John Blow
"A masque for the entertainment of the King"
Stage presentation
New performing version by Robert Donington
Venus: Evelyn Mandac
Adonis: Douglas Lawrence
Other soloists to be announced

SUNDAY, JULY 18

2:30 P.M.....Concert *Sunset Theatre*

THE PASSION ACCORDING TO ST. JOHN
J.S. Bach
Evangelist: James Schwabacher
Jesus: Douglas Lawrence
Evelyn Mandac, soprano
Shirley Love, contralto
Jerold Siena, tenor; Marvin Hayes, bass
Festival Chorus and Orchestra

MONDAY, JULY 19

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

Walter Trampler, Karen Phillips
viola and viola d'amore
Ralph Linsley, continuo

3:00 P.M.....Recital *Bethlehem Lutheran Church 800 Cass Street, Monterey*

Kenneth Ahrens, organ
Mary-Esther Nicola, soprano

8:30 P.M.....Concert *Sunset Theatre*

Canzone for three brass choirs Giovanni Gabrieli
Concerto for violin, BWV 1041, in A minor J.S. Bach
Christiane Edinger, soloist
"Coffee Cantata," BWV 211 J.S. Bach
Symphony No. 96, "The Miracle," in D major Haydn

TUESDAY, JULY 20

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

Douglas Lawrence, baritone
Donald Peck, flute
Darlene Lawrence, harpsichord

3:00 P.M.....Youth Concert *Sunset Theatre*

8:30 P.M.....Concert *Sunset Theatre*

WORKS OF J.S. BACH
Brandenburg Concerto No. 6, BWV 1051
Cantata, "Ich armer Mensch," BWV 55
Jerold Siena, tenor
Concerto in the Italian Style, BWV 971
Partita NO. 4, BWV 828, in D major
Chromatic Fantasy, BWV 903, in D minor
Roy Bogas, piano

WEDNESDAY, JULY 21

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

Henri Dorigny, Ako Ito guitar

3:00 P.M.....Lecture (Free) *Parish Hall, All Saints' Episcopal Church*

"The Music of Vivaldi"
Dr. Raymond Kendall, Lecturer

10:00 P.M.....Concert *Carmel Mission Basilica*

THE MUSIC OF VIVALDI
Concerto for two trumpets
Edward Haug, Ralph La Canna, soloists
Stabat Mater
Shirley Love, contralto
Concerto for viola d'amore in D minor
Walter Trampler, soloist
Gloria
Evelyn Mandac, Shirley Love, soloists
Festival Chorale and Orchestra

THURSDAY, JULY 22

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

James Schwabacher, tenor
Ralph Linsley, harpsichord

3:00 P.M.....Symposium (Free) *Parish Hall, All Saints' Episcopal Church*

"The Musical Style of the Baroque and its Influence on Later Composers"
Dr. Raymond Kendall, Burton Karson
Robert Commanday

8:30 P.M.....Concert *Sunset Theatre*

HEIRS TO THE BACH TRADITION
Motet, "Singet dem Herrn," BWV 225 J.S. Bach
Festival Chorale
Concerto for violin, cello and orchestra Brahms
Christiane Edinger, violin
Gabor Rejto, cello
Concerto for string orchestra Stravinsky
Te Deum, for soloists, chorus and orchestra Kodaly

FRIDAY, JULY 23

11:00 A.M.....Recital *Location to be announced*

Gabor Rejto, cello
Alice Rejto, piano

8:30 P.M.....Concert *Sunset Theatre*

REPEAT OF PROGRAM OF JULY 16

SATURDAY, JULY 24

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

Baroque Chamber Music Ensembles
Margot Power, soprano

3:00 P.M.....Lecture (Free) *Parish Hall, All Saints' Episcopal Church*

"The Passion according to St. John"
Lecturer: Robt. Donington

8:30 P.M.....Concert *Sunset Theatre*

REPEAT OF PROGRAM OF JULY 17

SUNDAY, JULY 25

2:30 P.M.....Concert *Sunset Theatre*

THE PASSION ACCORDING TO ST. JOHN
J.S. Bach
REPEAT OF PROGRAM OF JULY 18

Program and artists subject to change

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Evans 'not impressed' with OLAF's $300,000:

Planning commission subcommittee hears from Odello opponents

At a closed meeting from which reporters were barred, a County Planning Commission subcommittee heard testimony Monday afternoon from several persons opposed to a high-density development on the Odello Ranch.

This was the latest in a series of quiet meetings held by the three-member subcommittee, composed of Dr. Edward Marcucci, Keith Evans and Leon Stutzman, and persons connected with the Odello development.

Previously the group has met in private with brothers Bruno and Emilio Odello to go over various aspects of the proposal that will be presented to the full Planning Commission on July 28 at 1:30 p.m.

The new plan will be submitted in connection with the pending application for rezoning on the 292-acre ranch As described by Planning Director Ed De Mars on Monday, it is basically the same development drawn up earlier by architects Sasaki-Walker for City Reconstruction Co. of Los Angeles, which has since withdrawn as the developer.

However, proposed density has been reduced from 1844 units to 1644. The ocean-front hotel has been cut back from 600 to 450 units, and moved some 200 yards back from the lagoon and bird sanctuary at the western edge of the property. In addition, 50 residential units have been dropped from the western half of the property.

On the easter portion of the property, overall density remains the same as in the original Sasaki-Walker plan, although there are some suggested changes in placement.

Backing up the revised development plans will be a supplementary engineering report by the Tudor Engineering Co. of San Francisco. This report, prepared at the request of George Bestor and Associates, the Monterey engineers for the project, was given to the planning staff in early June.

According to Carl Hooper of George Bestor, the Tudor study has only minor differences "of a half-foot here and a half-foot there" with the Bestor report, and agrees with the Bestor conclusions that dikes proposed for the development would be adequate for "a hundred year flood, with a small margin of safety above that."

At Monday's meeting, commissioner Evans, of Carmel, told the invited audience he is "not impressed" with the $300,000 raised so far by OLAF, and considers that a small amount coming from a wealthy community.

Evans also said that he had received as many calls from people supporting a "reasonable" development on the Odello property as from those opposed to development. "Maybe I move in the wrong social circles," he added. Many persons, he said, are concerned that the property would become a haven for hippies if put into open space.

His comments came in response to a question asking for the personal opinions of the commissioners on the project. Marcucci and Stutzman did not reply, saying they were present only to gather information and not to comment upon it.

Concern about future flooding was raised several times, but there was no indication that the commission is considering applying flood plain zoning to the property. The group present was told that the Army Corps of Engineers flood plain study of the Carmel River, which is now underway, will not have a bearing on the commission's decision.

Among the organizations receiving a personal invitation to Monday's session were the Carmel Area Coalition, OLAF, the Carmel Valley Property Owners Association, the Carmel Meadows Property Owners Association and the League of Women Voters, Representing the city of Carmel were Eben Whittlesey and Bernard Anderson. There were also a few individuals present not representing any specific group.

Meanwhile, Supervisor Willard Branson released the following statement last week on his continuing efforts to bring OLAF and the Odellos together:

"Supervisor Branson announced today (Friday, July 9) that there was a meeting with the Odello Brothers, Fred Farr, Francis Lloyd and Mayor Laiolo. The discussion during the meeting concerned the value of the land in question, also possible funding sources.

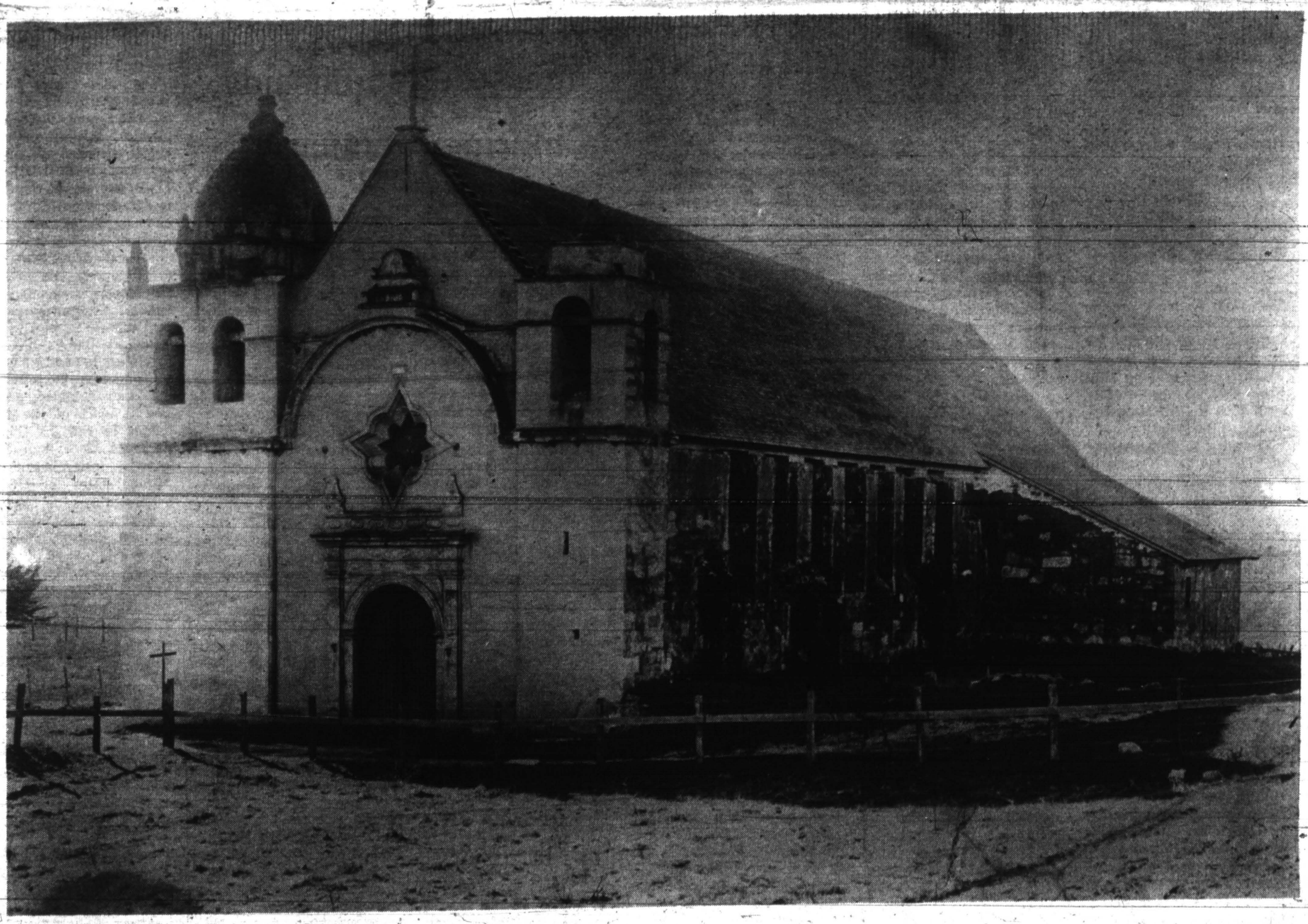
"A report of the OLAF funds was given. Further discussion concerning the question of acquisition of all or a portion of the Odello Ranch was pursued and this subject was left open for further consideration.

"Negotiations are progressing with the next meeting set for July 22."

The Carmel Pine Cone

SECTION II

Oldest photograph of Carmel Mission?



ONE OF THE EARLIEST known photographs of Carmel Mission was taken in the early 1880's, according to Harry Downie, curator at the Mission. The picture, taken by the commercial firm of Prentiss and Hart, San Francisco, was brought to the **Pine Cone** by Frank Timmins, a 35-year Carmel resident. He noted the old-time pictures published in last week's **Pine Cone**, and gave us permission to reproduce it for the enjoyment of our readers. Downie says the Mission looked pretty much this way when he arrived in 1920 to begin its restoration. If any of our readers possess any pictures that may pre-date this one, we would welcome hearing from you!

Letters

Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

Dear Editor:

Your very interesting article on the Carmel Post Office (July 1) reminds me of a story I have told many times as a bit of "Carmelia."

One afternoon some years ago I was taking my dog for a walk along a street in Carmel unfamiliar to me when a small dog ran yipping out of a yard to greet my dog. A woman came out of the house to see what was going on, and while our dogs rubbed noses we exchanged pleasantries.

Then she said to me, "What is your name? I know your voice but I don't know your name or your face." When I told her, she said, "Oh, yes, Box 969, and your son's box is 1350." I gaped at her in amazement, then realized, of course, that she worked in the post office—and she told me her name was Irene Francis. I asked her, "Do you know everyone's box number?" and she said, "Well, I should. I have been putting mail in the boxes for 18 years."

I went down the street chuckling, thinking of all the yak-yakking we Carmel people do in the post office and how our disembodied voices must sound to the people sorting the mail behind the wall of boxes.

We, the Ghosts of the Outer Space, salute you as you take over your new roles as employees of the United States Postal Service and thank you for the big and fine job you are doing for us.

MARGO TOUSEY
P.O. Box 969

To the Editor:

We of the S.P.C.A. Benefit Shop want to thank you for your kindness in printing our notices and specifically for the advance notices for our "garage" sale of June 25th. From that we were able to send $200 to the Monterey County S.P.C.A.

The S.P.C.A. Benefit Shop, in The Pantiles (Court) in Carmel, was set up hopefully to provide some support for the S.P.C.A. for that purpose. Additional sums are sent from the shop whenever possible. However, these payments and the yearly dues of the membership of the S.P.C.A. do not nearly cover the expenses of running the Shelter. Benefit sales, as the above, add a bit.

The S.P.C.A. Benefit Shop profits depend entirely on the sale of donated articles and a volunteer staff. These devoted people work hard on the job, which is not just selling, but includes shop housekeeping, lugging heavy articles to temporary storage and back again, and frequently polishing or mending articles to put them in more salable condition, plus much correspondence and record-keeping.

Donated articles, both new and used, are needed constantly for renewing stock—and in nearly any category, from jewelry and antiques to linens, good clothing and hardware, except very large things. The shop space is limited.

We should like to remind our friends that such donations are tax deductible at the donor's valuation.

Thank you! We appreciate your helpfulness!

Sincerely yours,
LUCY CRUTIS BOWMAN
Manager, S.P.C.A.
Benefit Shop

Dear Editor:

Last week's newspapers reported an unprecedented action by the California Board of Forestry—the granting of a variance to the Simpson Timber Co. of Portland, Oregon to clear cut 228 square miles (145,792 acres) of forest in Del Norte and Humboldt Counties.

I am appalled at this irresponsible action on the part of a State Board, and wonder just how much consideration they gave to such possible resulting effects as erosion, flooding, and disruption of wildlife!

As this is just one example out of hundreds of environmental emergencies *facing California today, I* urge all readers, not only to take whatever action may be possible to forestall the clear cutting of such a vast area, but also to wholeheartedly support the Environmental Quality Act of 1971 (AB 1056).

AB 1056 is designed to coordinate the piecemeal work of some 300 existing agencies in establishing criteria and controls for air, water, solid waste, land use, radiation, pesticides, and noise, and should resolve conflicts between competing environmental values, besides giving local authorities a specific agency to turn to with their problems.

I am aware that many legislators feel that AB 1056 is too comprehensive, and therefore unworkable, but aren't we ultimately going to have to come to much greater cooperation among districts, regions, and states (and countries!) if we hope to survive with a reasonably healthful and attractive environment? The President and others have begun to direct the Nation's attention to 1976 with the phrase "Bicentennial Threshold." What better way to conclude our first 200 years as a Nation and to begin our third century, than with decisive action towards protecting and restoring our natural environment as envisioned in the California Environmental Quality Act of 1971!

Yours truly,
E. BRUCE MACKENZIE
661 Fernwood Ave.
Monterey, Calif.

Dorothy von Meier takes over reins of Carmel Red Cross

Mrs. Dorothy von Meier has assumed her duties as executive secretary to the Carmel-by-the-Sea, Chapter of the American Red Cross, replacing Dorothy James who retired recently. Mrs. von Meier has been active as a volunteer with the Chapter since 1951 and has been the Fund Drive secretary for the past 15 years.

Active in community affairs since her arrival in Carmel 26 years ago, Mrs. von Meier was chairman and one of the founding members of the Monterey Peninsula Area Planning Commission; an 11-year member of the Carmel Planning Commission and chairman for four years; member of the Carmel Unified School District Board of Trustees for eight years; treasurer of the Monterey Peninsula Museum of Art for three years; president of the local branch of the League of Women Voters 1956-57; chairman of the Carmel District Girl Scouts; and secretary of the Carmel Recreation District.

A native of Berkeley, Dorothy lives in a unique home on Third and Santa Rita built by Charles Sayers, one of the original members of the Carmel Craft Guild. In addition to the hand-carved woodwork in the house, Dorothy says the home also boasts metalwork by Francis Whittaker, the old village blacksmith.

In her "spare" time, Mrs. von Meier does crewel embroidery and plays with her cat, "Putzi," a creamy colored orange Persian.

MRS. DOROTHY von Meier, new executive secretary of the Carmel Red Cross Chapter, is seen at a recent meeting of the Monterey Peninsula Area Planning Commission. Very active in community activities, Dorothy will bring her knowledge and zest to the local Red Cross unit following the recent retirement of Dorothy James.

Officers and members of the board of governors were announced at the recent annual chapter dinner meeting by Donald Nelson who was re-elected to start his third term as board chairman. Treasurer James Mulrooney and Secretary Anne Barrows were also re-elected.

Those re-elected to serve on the board of directors were: Helen Heavey, Mrs. W.M. Shanner, Carl Vetter, Mrs. Saul Weingarten, Mrs. Francis Scott, Robert Meloney, H.P. Reliford, Capt. William Ellis, August H. Johnson, and after an absence of a year, Mrs. Rogers Parratt, and Mrs. Frank Sarret.

Elected newcomers to the board are: Hugh Smith, Mrs. Harold Snow, Mrs. Frank Bottero, Mrs. Stephen Schaffer and Dean Brown. Francis P.Lloyd will serve as legal advisor and Russell M. Pratt, M.D. as medical advisor.

John S. Billings, director of the Office of Personnel Western Area, San Francisco, presented a special 30 year award to Helen Heavey for her dedicated services as a volunteer with the Carmel Chapter. Miss Heavey has worked on the National Advisory Council of the Western Area, as well as the Four County Regional Blood Center Board and was key and pivotal in the figuring and planning of the present chapter building in Carmel on Dolores and Eighth.

Recognition pins for 20 years of volunteer service to the Red Cross were given to Mrs. von Meier, Mrs. Homer Dantz, chairman of the production services and Mrs. Carol Schweninger. Mrs. Thomas McKiernon, chairman of the Blood Bank, received her 10 year pin and Mrs. John Reagles was honored for five years' service.

City fathers back measure establishing marine sanctuaries

At the recommendation of its committee on administration, the city council last week voted to support a bill pending in the U.S. Senate to establish marine sanctuaries in California where drilling or mining for oil, gas or other minerals would not be allowed.

The council directed that a letter supporting the bill be sent to the Senate.

The bill, introduced by California Democrats John Tunney and Alan Cranston and Democrats Edmund Muskie of Maine and Gaylord Nelson of Wisconsin, calls for the establishment of the sanctuaries in federal submerged lands oceanward of existing state tidal and submerged lands sanctuaries.

The bill includes the prevention of drilling off the Northern half of the Monterey County coast and all of the Santa Cruz County coast.

The council was urged to support the bill, S.1446, in a letter from Roy W. Holm, a Laguna Beach city councilman.

In his letter to the council, Holm said a number of Southern California cities will hire a lobbyist to back the bill. He wrote:

"The cities of Newport Beach, San Clemente and Laguna Beach and the County of Orange have entered into a joint powers agreement for the purpose of financing a legislative advocate in Washington, D.C. to work for this legislation. We are trying to make other cities and counties in the state, which would benefit under the provisions of this bill, aware of S.1446 and hope that they would give it their vigorous support."

The act would be known as the California Marine Sanctuary Act of 1971.

In other council action, an ordinance was adopted requiring surety bonds for building trade specialists working in Carmel who are not already bonded.

Under the ordinance, "the license tax shall be the sum of $40 per year. No license shall be issued or renewed until the applicant has provided satisfactory evidence of a current surety bond, to protect any person or business for whom services are performed, in the sum of $5,000. Termination or cancellation of said bond shall cause the concurrent termination of any business license granted under this section."

The council approved the location of a public telephone to be located on the corner of Fifth and Dolores on the post office parking lot. The telephone will be of a "rustic" type as the one located in front of the library.

Studies by the committee on public welfare considering the quieting of barking dogs and loud motorcycles were continued. Last month the council received a petition from some 70 Carmel residents asking controls of the problems.

It was reported that the committee on lands and improvements was continuing a study of annexations to the city.

only in Carmel...

THE NEWLYWEDS honeymooned at the Sandpiper Inn, the bridegroom arriving in a daze, innkeeper Melvina Franklin smilingly reported.

The young couple spent a glorious week in Carmel, during which Mrs. Franklin assumed the new husband had emerged from his foggy state.

But apparently not. When the pair left the Sandpiper, the groom made out the check to "The Pied Piper Inn."

WHERE ELSE would you see a cardboard sign tacked—undisturbed—to a telephone pole, and hand-lettered: "Lost - white cat, collar. Reward," and a phone number.

LICENSE PLATE quiz: Who is the owner of this customized combination - DRLTD? Give up? Why, the owner of "Derek Rayne, Ltd!"

CARMEL'S FIRE Department had a recent practice session in front of their building, in the process covering the entire block of Sixth avenue with flame-smothering foam. Afterwards they attached the fire hoses to sluice down the street. One fire laddie got frisky and played a hose on a fellow fireman. The idea was so contagious and popular, the clean-up turned into one uproarious water fight!

WHEN YOU call the OLAF office (and we hope you do! It's 624-2820 to find out where to send your check or pledge), a charmingly accented voice may answer, and it may be Denmark-born Lis Brown. A true Carmelite in her devotion to her town and to the Odello Land Acquisition Fund.

She called the Pine Cone the other day. Did we know that donors from 18 states and one foreign country had sent money to OLAF? And would we like to have the list? We didn't and we would.

Lis adorned the top of the list with brightly painted flowers and wrote the states' names in red ink—like 19 hurrays! More than $5,000 has come from what Lis calls "Other states for OLAF."

They are:

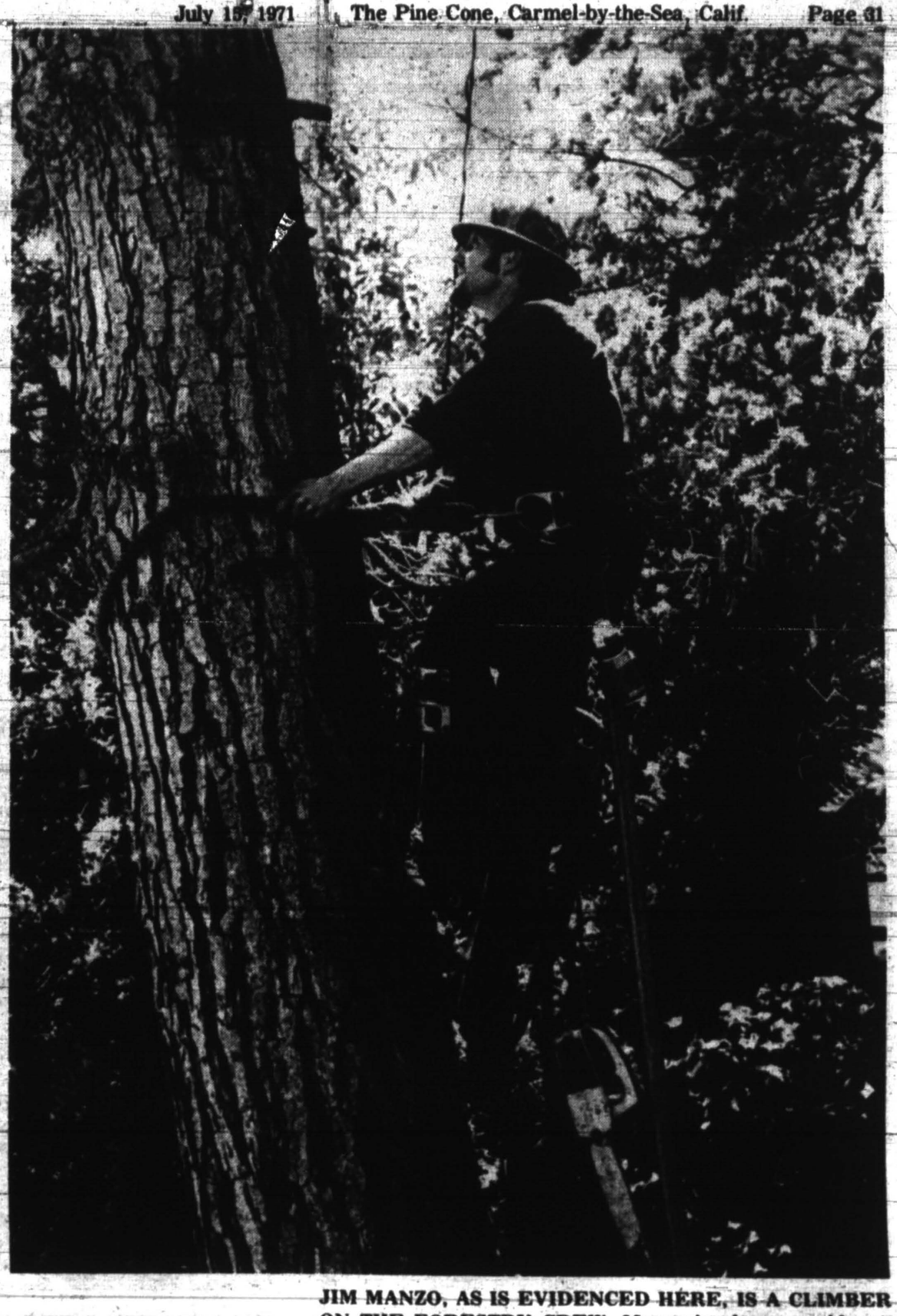
Airzona, Colorado, Connecticut, Kansas, Maryland, Missouri, Nevada, New Jersey, New Mexico, New York, Ohio, Oklahoma, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, Wisconsin—and Venezuela!

OVERHEARD: "Well, I don't care what you say, I think he's a big dope!"

"Okay, so he should be taken lightly."

eb

LARRY LOWRY is a ground man on the village's forestry crew, and its only bachelor.



JIM MANZO, AS IS EVIDENCED HERE, IS A CLIMBER ON THE FORESTRY CREW. Manzo is also an avid outdoorsman.

Getting to know the men who care for Carmel's trees...

"We are just beginning to get the crew into a real working operation," City Forester Greg D'Ambrosio said. "The crew we have now is at a point where they know exactly what to do and how to do it."

D'Ambrosio thinks Carmelites should know a little something about the men who care for the village's trees, without which Carmel would not be Carmel, and what some of the duties entail.

There are four men in D'Ambrosio's crew, two climbers and two ground men.

Dave Peters, 30, is a climber and the tree foreman. Peters has been in forestry trimming and climbing for the past four years for various Peninsula companies, on the city crew for the past four months.

He is a painter, and some of his paintings hang in Carmel galleries. He is also an avid hiker and climber and ecology oriented.

Peters and his wife Terri, with their 11-month-old baby, make their home in New Monterey.

Jim Manzo, 24, has lived on the Peninsula all of his life. On the crew one year and four months, Manzo, a climber, likes the outdoors and fishing and hunting.

He and his wife Aderia and their two children reside in Seaside.

Richard Smith was born in Carmel and raised in Seaside where he and his wife Anne Marie and their daughter now live. With the city for the past eight months, Smith, 24, is a ground man.

A Peninsulan all of his life, Smith, like Peters, also has artistic inclinations, specializing in driftwood sculpturing.

Larry Lowry, 20, a ground man, came to the Peninsula when he was a year old. The only single man on the crew, he makes his home in Marina.

While he has been on the forestry crew for just the past two months, he worked part-time for the city over the last year while attending Monterey Peninsula College where he studied mechanical engineering.

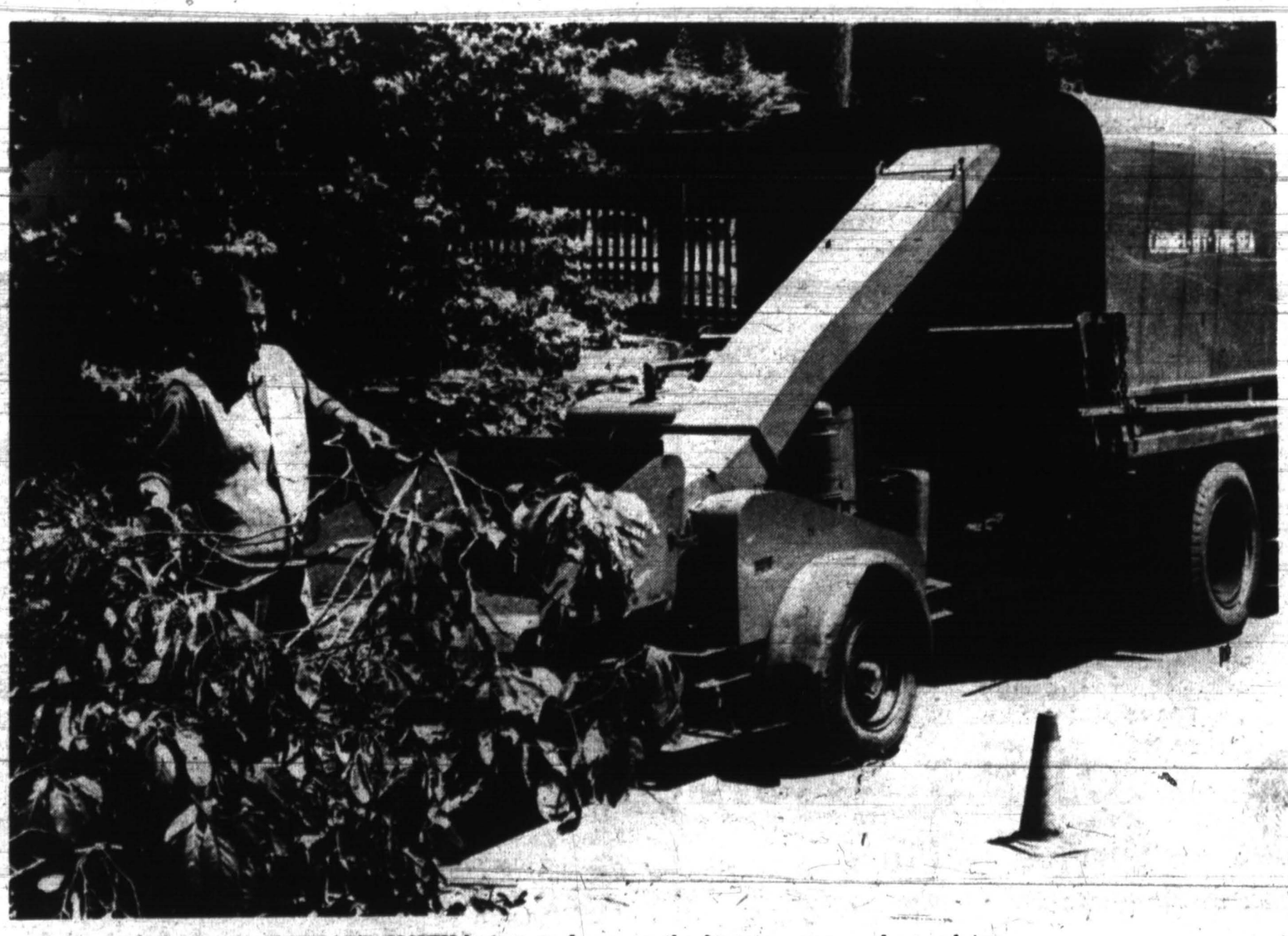
Says D'Ambrosio, "They all like their work very much and they are a definite positive factor for the city of Carmel."

Some of the duties of the forestry crew are:

- Usual trimming of trees to improve health and appearance.
- Planting trees during the winter to replace trees that have been removed and to increase the number of trees in the urban forest.
- Spraying oaks during the spring and-or fall if oak moth infestations are at critical levels.
- Watering all small trees during the summer months which were planted during the previous winter.

The crew is now in the process of trimming entire blocks within the city as well as filling its regular list of requests, which is considerable.

During storms the crew is on call at all hours in care of trees or large limbs which fall on city streets and create a hazard.



RICHARD SMITH is a ground man on the forestry crew and a sculptor.

BID SOUGHT FOR REST ROOM

The city council last week authorized the administration to advertise for bids on a new restroom facility plus storage room for the police department's dune buggy on Carmel Beach.

The facility will be constructed just north of Del Mar, at the foot of Ocean Avenue, in a grove of trees.

The present restroom facility, near Del Mar, will be torn down when the new facility is completed.

The bids will be presented at the city council's August meeting.

ROMAN RETIRES

The announcement of the retirement of Angelo Roman, street foreman for the village's department of public works, was made at last week's city council meeting.

Roman, who makes his home at Junipero and 8th, has been with the department for the past 19 years.

The council approved the advancement of Albert Shoars to street foreman to replace Roman.

The council also formally approved the advancement of Greg D'Ambrosio to city forester. He succeeds Robert Tate, who took a similar post with the city of Ann Arbor, Mich.

HEAR YE! HEAR YE!
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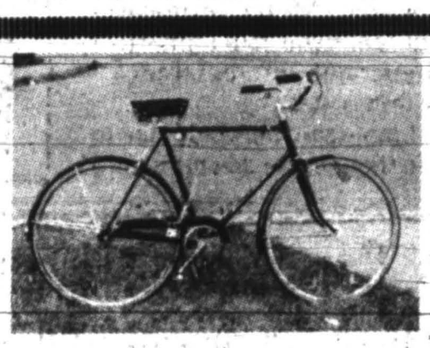
CARMEL SPORTSHOP
LOWER PLAZA BOX 4286 624-1397
OCEAN & MISSION CARMEL-BY-THE-SEA

Remember When?

50 YEARS AGO:

From the Pine Cone, July 14, 1921:

The Wildcats and the Tigers won again Sunday and continue in their tie for the lead in the Abalone League.

Count Robert de Claremont of San Salvador visited Carmel last Saturday to attend the Ruth St. Denis-Ted Shawn dances at the Forest Theater.

The City Trustees met Tuesday evening and took the first steps toward changing the grade of Ocean Avenue which was established by City Engineer Cousins several years ago.

David Alberto, the noted pianist, has decided to remain in Carmel for an indefinite period.

25 YEARS AGO:

From the Pine Cone, July 12, 1946:

In just 10 days, on July 22, Carmel's pluse will quicken at the summons of the heralding trumpets, ushering in the Ninth Annual Bach Festival, seven days of glorious music.

Mayor Fred Godwin issued a warning yesterday to store owners who have been too free-handed in the use of paint for advertising purposes on their awnings that they may have to take down the awnings or paint out the lettering.

"Carmel as a music center? Why it was a music center long before you were born, yes, even before this beautiful peninsula was inhabited. First there was the music of the birds, the wind in the towering pines, and the percussion tones of the mighty Pacific along the coast. Nature gave music to Carmel." (L.E. Behymer, world-famous impressario, in an interview.)

10 YEARS AGO:

From the Pine Cone, July 13, 1961:

Tomorrow night, marked by the traditional flourish of trombones from Sunset Auditorium, the 24th annual Carmel Bach Festival will open the first of a 10-day series of concerts.

This season, the Bach Festival's board of directors is headed by Fritz Wurzmann of Carmel.

Since the city council approved accordian parking on Ocean Avenue, the police department has been handing out courtesy cards to motorists who park their cars so that they encroach on the no-man's-land between every pair of parking stalls.

Peter Lane, mime, inaugurates the summer season at the Tantamount Theater in Carmel Valley with his first West Coast appearance on July 21.

Tennis courts open, renamed Carmel Woods Recreation Park

Known generally as Forest Hill Park, the two tennis courts and park, bordered by Lorca Lane, Junipero Street and Camino Del Monte, was officially renamed Carmel Woods Recreation Park by the city council last week.

The council took the action after City Administrator Hugh Bayless explained that when the park was deeded to the city by Del Monte Properties Company in 1936, one of the conditions of the deed was that the park be named Carmel Woods Recreation Park.

This requirement, Bayless said, was apparently forgotten, and in 1963 the city council named the area Forest Hill Park.

Big local delegation to Sept. conference

Carmel will send six, and possibly seven, representatives to the 73rd annual conference of the League of California Cities, Sept. 26-29 in San Francisco.

At last week's council meeting, City Administrator Hugh Bayless said he would make hotel reservations for Mayor Barney Laiolo, Councilmen Bernard Anderson, Frank Falge and Ken Brown, City Attorney William Burleigh, department of public works superintendent William Askew, and Assistant City Administrator Ralph Cowen.

Brown said he would make the trip to the conference if he is not on vacation at the time.

FALGE GETS SOMBRERO (STETSON?)

City Councilman Frank Falge is Carmel's official representative to this year's California Rodeo at Salinas, which started yesterday and runs through Sunday.

At last week's council meeting, Mayor Barney Laiolo presented Falge a "sombrero" and quipped, "I hope he has a lot of fun."

Falge later pointed out that the mayor had his hats mixed up and that the "sombrero" was really a Stetson.

IN THE CAR AND DRIVER READERS POLL, VOLVO CAME IN FIRST. TWICE.

Each year the readers of Car and Driver magazine (a knowledgeable bunch) vote on cars in various categories.

In the Full-Size Sedan category, they picked Volvo's six cylinder 164 over:

American Motors Ambassador/DPL
Audi 100 LS
Buick Le Sabre/Centurion/Electra
Chevrolet Biscayne/Impala/Caprice
Chrysler Newport/300/New Yorker
Dodge Polara/Monaco
Ford Galaxie/Custom/LTD
Mercury Monterey/Marquis
Oldsmobile Delta 88/98
Plymouth Fury/I/II/III
Pontiac Catalina/Bonneville/Grand Ville.

In the Intermediate Sedan category, the Volvo 142/144 beat:

American Motors Matador
Audi Super 90
Buick Skylark, Chevrolet Chevelle
Citroen ID-19/DS-21
Dodge Charger/Coronet
Ford Torino, Mercury Cyclone/Montego
Oldsmobile Cutlass/F-85
Peugeot 504
Plymouth Sebring/Satellite
Pontiac Le Mans
Saab 99/99E
Toyota Crown.

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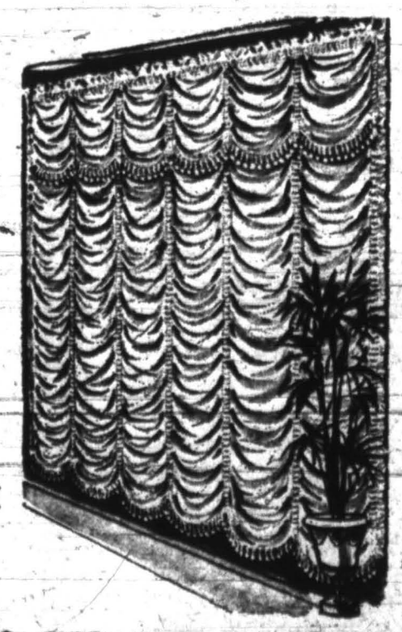

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City to send cards to property owners explaining building code

Within the next few weeks, residential property owners in Carmel will receive cards from Mayor Barney Laiolo explaining the village's new law which was designed to spot building code violations.

The law requires that "prior to entering into an 'agreement of sale,' transfer, exchange or any agreement which provides for the transfer of title from one person to another of any residential property, a report is required."

The purpose of the report "is to assure that the buyer of residential property within the city is furnished a report of matters of city record pertaining to the authorized use, zoning, occupancyand classification of property prior to completion of the sale of the property."

Failure to obtain the report is a misdemeanor and can be prosecuted by the city.

Last week the city council, at the recommendation of its committee on administration, authorized the notices be sent to every residential property owner at a cost of $300 to the city.

City Administrator Hugh Bayless told the council that while village realtors have "been helpful" in notifying clients of the report requirement, "not everyone sells his home through a Realtor."

Councilman Eben Whittlesey said that although the mailing would insure that present property owners would be aware of the new law, that would not necessarily be the case on further transactions of a particular piece of property.

"The first time is important," City Attorney William Burleigh replied, in looking for zoning violations.

The law was originally passed not only to make the city aware of violations, but to prevent buyers from being told they could do certain things with their new property by the sellers, and then later finding out that is not the case.

The report of "residential zoning and building records" can be obtained from the building department at city hall. The property owner is then required to deliver a copy of the report to the buyer prior to the consummation of the sale.

Amendment to new sign law will relieve 'hardships'

"It certainly conjures up a picture of our businessmen out on the streets jumping up and down and screaming," Councilman Eben Whittlesey said at last week's meeting of the city council.

Whittlesey was referring to an amendment to the city's new sign law which was adopted as an emergency ordinance because of "hardships on the business community."

The amendment went into effect last Friday, the same day the sign ordinance became law.

Before the amendment, the ordinance required businessmen to get approval of the planning commission before putting up interior signs directed at street traffic.

But at a recent planning commission meeting, businessmen said too much time and money could be lost between the need for particular signs and eventual commission approval.

Now, with the amendment, the building inspector can give temporary approval to signs of a temporary nature—clearances, sales, etc.—until they are formally approved by the commission.

The "statement of urgency" under which the amendment was adopted states:

"Failure to so adopt this ordinance would work justifiable hardships on all members of the business community through the inability of businesses to obtain permits for signs within their shops except at infrequent intervals. It is also established that the intent of the ordinance being amended was not to work such hardships on the business community, but to provide an orderly and reasonable means for the control of business signs."

When Mayor Barney Laiolo asked City Attorney William Burleigh if the amendment means "any signs can be put up?" Burleigh said, "No, it's a very strict ordinance" and building inspector approval is "subject to its standards."

Laiolo said he recently paid a visit to the intersection of San Carlos and Seventh where there are "pretty good size signs (for trading stamps) all over the windows" of three gasoline service stations.

"What are we going to do about those?" he asked.

Burleigh said the signs "pre-dated" the ordinance but that "you could amortize them out of existence" within a year.

Laiolo said he would like to see them come down "before that" and, referring to the service station signs, said they included "Blue Chip stamps, and double this, and you name it."

Whittlesey made a suggestion to take care of the trading stamp problem which garnered a laugh from the council and audience: "I think we should establish that corner as an historic spot. This is historic Carmel."

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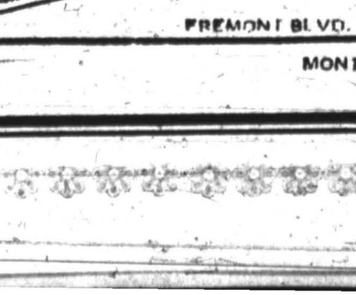

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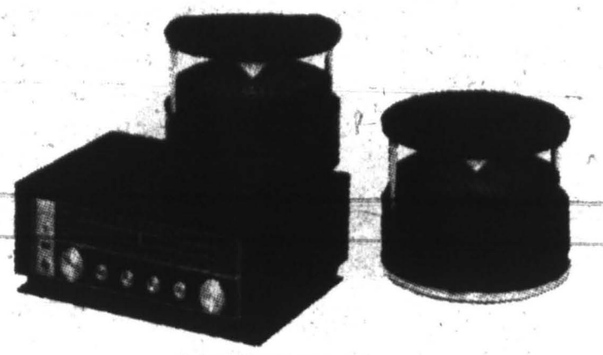

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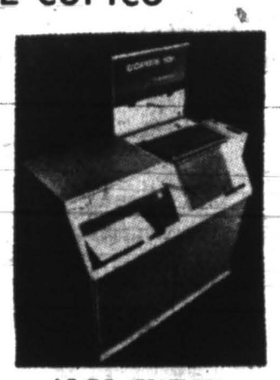

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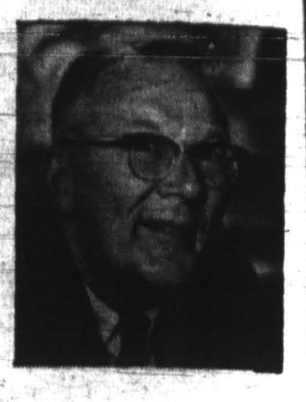
The conscience of Carmel:

'14 minus one and counting'



By GUNNAR NORBERG

"14 minus 1 and counting."

If you convert the Houston Space Center's countdown from seconds to days, and if you subtract one of those days, then you would have the kind of countdown which many Carmel people will have going through their minds, when these words reach you. For it will be just a day less than two weeks until that next public hearing on the Odello high-density rezoning request resumes before the County Planning Commission over in the courthouse in Salinas. The date is Wednesday, July 28.

As you see the days dwindle, you may be wondering as many are, just why this coming July 28th hearing on the Odello high-density rezoning request is being held at all. Almost every day, you say to yourself, there's something in the newspapers about those negotiations that are said to be going on between the Odellos on the one hand, and the people who are trying to buy the Odello ranch property for public purposes—Fred Farr and Francis "Skip" Lloyd for the OLAF fund, and Mayor Barney Laiolo for the City of Carmel. And wasn't it true, too, that that Los Angeles land development firm, City Reconstruction, had allowed its option on the Odello property simply to expire?

So, you ask, why that July 28th public hearing?

Though those negotiations are continuing, with County Supervisor Willard Branson as the sole spokesman for them, this has not caused the Odellos to withdraw their high-density rezoning request. (The request as it stood, back in March, sought rezoning to permit a total of 1,844 home-and-hotel dwelling units on the 292-acre Odello artichoke ranch on the south shore of the Carmel River, just below the State Highway 1 bridge). The Odellos have, meanwhile, announced that withdrawal of City Reconstruction Company as the developer of their land simply meant that they would have to pick another developer—no more, no less.

However, also meanwhile, they have agreed to discuss the possibility of public purchase of at least part of the property for which they are still asking high-density zoning, at that coming July 28th hearing before the County Planning Commission over in the courthouse at Salinas.

In preparation for the July 28th hearing, and to resolve questions posed by members of the County Planning Commission at the original March 31st hearing, three members of that Commission have been meeting with the Odellos and, in fact, also with representatives of City Reconstruction Company (even after that Company's announced withdrawal from the Odello project).

The three County Planning Commissioners who have been participating in these committee meetings are Dr. Edward P. Marcucci, (Planning Commission Chairman), Keith B. Evans and Leon Stutzman, and another such committee meeting is scheduled for next week.

At this point, you might wonder just who the other members of the Planning Commission are, and you might wonder as well, just what kind of arguments should you try to make before the Commission, July 28th, and just what chance would there be that your arguments could possibly be convincing?

First, let's look at the Commission membership. The Chairman, as we've said, is Dr. Marcucci, who is a dentist and who maintains his practice in Carmel Valley village. His committee members, on the Odello matter, are Keith Evans, a retired Carmel businessman, and Leon Stutzman, a Monterey physiotherapist. (An inquiry at the office of the County Planning Department brought word that Stutzman is due to be absent at the July 28th hearing, because he will be away then on a long-planned vacation. At the same time, it was believed that Stutzman would be the only member of the 9-member County Commission who would be absent at the coming Odello hearing).

Appointments to membership in the County Planning Commission are made by members of the county's elected legislative body, the County Board of Supervisors, and frequently incumbent members are reappointed to new terms when their old ones expire—that is, if the incumbents are willing to continue in their posts. Sometimes a member will serve for a number of years, then withdraw, and then be appointed again at a later time. That is the situation in the case of Dr. Marcucci, who is a veteran of many more years of service as a Planning Commissioner, than his present four-year continuous tenure, suggests. (This latest time, his tenure dates from March 1967).

Keith Evans has next-to-the-longest continuous tenure on the County Commission, his uninterrupted service dating from December 1956. (Evans was mayor of Carmel when I first came to live here, back in 1940). Stutzman, the third member of the special Odello committee, has served continuously on the County Commission since February 1965.

The County Planning Commissioner with the longest uninterrupted tenure is Peter Cailotto, Salinas hardware merchant. His original appointment dates from June 1955. (Readers who were present at that original March 31st hearing on the Odello rezoning request may recall that it was Cailotto—still bright-eyed and alert at 1 a.m.—who moved to postpone further consideration of the Odello question until the now-approaching July 28th date.)

There are two real estate men on the County Planning Commission—one from the southern end of the county, and one from the extreme northern portion. Darrel Bengard, who was named to the County Commission in January 1967, lives in King City; and Leo Herrlich, whose appointment dates from September 1968, lives in Aromas. (The occupation of Realtor is the only one with more than one representative on the County Planning Commission).

There's one automobile dealer on the Commission—Vaughn Parsons. He lives in the Carmel Valley, and his business is in Watsonville, though he was appointed to the Commission as a member from Salinas, where both his home and his business were located at the time of his appointment in February 1969. (Parsons is the Commission's newest member).

Finally—last but far from least—there are two women Planning Commissioners—Mrs. Nora Hare from Salinas, and Mrs. Minnie Prewitt from Soledad. Mrs. Hare, named to the Commission in January 1967, is an office secretary, while Mrs. Prewitt, appointed in January 1966, is a retired school teacher.

These nine Planning Commissioners (or, rather, eight—if Stutzman is to be away) are the people who will hear what you have to say at that coming July 28th hearing, and they are the ones who will decide, by vote, whether to approve, reject, or amend the high-density rezoning request for the Odello artichoke property. While their decision is not final—since every rezoning request must always come before the County Board of Supervisors before the result is definite—it is still most important, for it could set the pattern for the ultimate action to be taken by the County Supervisors.

Now that you know who the County Planning Commissioners are, and at least something about each one of them, you may still wonder just what you can say, and just how effective your arguments can be.

As readers of this column will recall—or as they can determine by looking at a good many back issues of the Pine Cone—I have tried to put down what has seemed to me the root and gist of the kind of arguments that I believe should be persuasive and determining.

Whether or not those arguments, or any others, can convince County Planning Commissioners—or some majority of them—that only low-density uses—such as agricultural uses or certainly no more than one home per acre uses—are the only right and proper ones for the 292-acre Odello ranch, located as it is on the flood-plain of the Carmel River, will only be determined at the end of that July 28th public hearing, or some adjournment of it (if such an adjournment should eventuate).

The central point about public hearings, especially when they concern greatly moot matters such as the Odello high-density rezoning request, is that in such hearings a governmental body intentionally hears the public generally, and not just an applicant who wants to gain something, and that the governmental body then acts on the applicant's plea.

The point that is often given far too little attention, even by the governmental body involved, is that it—the public body—essentially is intended to act in the "public interest" no matter what effects this may have on any given applicant's request at any given time. (It is, of course, a most fortunate condition when both the public interest and the private interest precisely coincide, but this is far from the usual situation).

Much too often, members of a governmental body, dealing with zoning matters, are inclined to assume—in one way or another—that they should not stand too solidly against individual applicants' requests because, in a general way, that applicant, like others, should have a chance "to make some money out of his property." It is precisely this kind of point of view—multiplied many times over—that has led to the ruin of many once seemingly ideal communities around the country and throughout the world.

It must not be allowed to happen here, and it is up to you and me and to the people who hold public office, to see that it does not occur either on July 28th or any other day!

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Miscellaneous Reminders

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Imperial Margarine	1-lb. (Soft Spread—1-lb. 4oz.)	41¢
Corn Oil Margarine	Fleischmanns—1-lb.	44¢
Blue Bonnet Margarine	1-lb.	30¢
Crisco Oil	24-oz. (48-oz. 98c)	54¢
Butter Flavored Oil	Wesson—32-oz.	70¢
Gold Medal Flour	5-lb. Bag (Self Rising—5-lb. Bag 61c)	60¢
Betty Crocker Cake Mixes	Layer Cakes, Many Varieties—Reg. Size	38¢
Cake Mixes	Jiffy, Varieties—9-oz. (Frosting, Fudge or White, 7½-oz. 13c)	13¢
Royal Satin Shortening	3-lb. Can	80¢
Accent Seasoning	4½-oz.	97¢

Barbecue Reminders

Paper Plates	Brocade, White, 9-Inch Size—40-Count	35¢
Foam Cups	7-oz. Size—50-Count	44¢
No-Pest Strip	Shell—Each	$1.85
Aluminum Foil	Kitchen Craft 12-Inch x 200-Foot Roll	$1.57
Gulfwax Paraffin	Great for Sand Candles—1-lb.	23¢
Charcoal Briquets	Hi Country—10-lb. Bag	67¢
Charcoal Lighter Fluid	Ozark—Pint	31¢
Kingsford Briquets	Charcoal—10-lb. Bag (20-lb. Bag $1.79)	93¢

Monterey Jack Cheese	Safeway, Approx. 16-oz. Pkgs., Random Wts.—Lb.	94¢
Cottage Cheese	Lucerne, Many Varieties—Pint (Quart 71c)	37¢
Lucerne Buttermilk	½-Gallon	41¢
Cereal Blend	Lucerne, Non-Dairy—Pint	29¢
Gelatin Salads	Lucerne, Fruit Flavors—Reg. Size	35¢
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Luncheon Meat	Rath—12-oz. Can	53¢
Flavored Spam	Smoked or With Cheese Chunks Hormel—12-oz.	63¢
Kraft Dinner	Macaroni—7¼-oz. (Deluxe Macaroni & Cheese—14-oz. 57c)	24¢
Risotto Rice-A-Roni	Golden Grain, New 7½-oz.	27¢
Stroganoff Rice-A-Roni	Golden Grain 7½-oz.	27¢
Lipton Beef Stroganoff	Main Dish 6¼-oz.	60¢
Betty Crocker Bisquick	40-oz.	53¢
Complete Pancake Mix	Covered Wagon, Buttermilk—2-lb.	43¢
Space Sticks	Pillsbury, Flavors—4.875-oz.	52¢

Chinese & Mexican Foods

Chow Mein Noodles	Chun King—5-oz.	32¢
Bean Sprouts	Chun King—16-oz.	22¢
Chun King Chow Mein	Chicken, Beef or Shrimp—42½-oz.	$1.10
Soya Sauce	Chun King—5-oz.	21¢
Refried Beans	Rosarita—16-oz. (29-oz. 33c)	23¢

SUPER SAVER **Minute Rice** 14-oz. Package **51¢**

LOW EVERYDAY PRICE **Pineapple** Lalani, Crushed, Chunk or Sliced Reg. Can **26¢**

Frozen Foods

Twin Pops	Eskimo Pie, 6-Pack, Variety of Flavors	36¢
Eskimo Pies	6-Pack	59¢
Yogurt Sherbet	Lucerne, Fruit Flavors—Pint	29¢
Imitation Ice Cream	Dayett, Flavors—½-Gallon	48¢
Whipped Topping	Party Pride—9-oz.	45¢
Orange Juice	Scotch Treat—6-oz.	20¢
Lemonade	Scotch Treat—6-oz. Can	12¢
Butter Sauce Vegetables	Bel-air, Reg. Size	29¢
Whole Baby Okra	Bel-air—10-oz.	31¢
French Fries	Bel-air, Crinkle Cut—2-lb. Package	44¢

Coffee Choices

Coffee Tone	Lucerne Non-Dairy Creamer—16-oz.	68¢
Nob Hill Coffee	Whole Roast—1-lb. Bag	75¢
Edwards Coffee	Ground—1-lb. Can (Ground, Edwards—3-lb. $2.11)	81¢
Freeze Dried	Edwards—4-oz. (8-oz. $1.78)	96¢
Yuban Freeze Dried	8-oz.	$1.84
Instant Coffee	Safeway—10-oz.	$1.24
Folgers Instant Coffee	10-oz. (6-oz. $1.01)	$1.51
Folgers Coffee	Drip, Elec. Perk Reg.—2-lb.	$1.53
Folgers Coffee	Reg. or Drip—1-lb. (Reg.—3-lb. $2.26)	88¢

SUPER SAVER **Close-Up Toothpaste** Regular & Mint—3-oz. **49¢**

Household Needs

Facial Tissue	Truly Fine, Colors—200 2 Ply Sheets	26¢
Paper Napkins	Orchid, Colortex—60 Count	10¢
Liquid Floor Wax	White Magic—27-oz.	71¢
Dishwashing Compound	White Magic 35-oz.	49¢
Spray Starch	White Magic—15-oz.	37¢
Fabric Softener	White Magic—33-oz.	40¢

Bayer Aspirin	100-Count	98¢
Personna Blades	Double Edge—5 Blades (Injector Blades—7-Count 99c)	74¢
Vaseline Petroleum Jelly	1.75-oz.	25¢
Sudden Beauty Hair Spray	Reg. & Super Hold—12-oz.	62¢
Dial Anti-Perspirant	Deodorant—9-oz.	$1.19
Johnson's Baby Shampoo	7-oz.	99¢
No More Tangles	Johnson's Cream Rinse 7-oz.	$1.07

Summer Beverages

Sodas & Mixers	Cragmont, Regular or Diet In Re-usable Bottles—Quart and Mixers, Regular or Diet Many Flavors—12-oz. Can	19¢
Cragmont Sodas	Regular or Diet, 16-oz. Re-usable Bottles—6-Pack	10¢
Cragmont Cola		49¢
Wink Soft Drink	Canada Dry, 12-oz. Cans—6-Pack	89¢
Canada Dry Ginger Ale	12-oz. can—6-Pack	89¢
Diet Shasta Sodas	Many Flavors—12-oz. Cans	12¢
Delaware Punch	12-oz. Cans—6-Pack	88¢
Cranberry Juice Cocktail	Ocean Spray 48-oz.	76¢
Funny Face Drink Mix	Makes ½ Gallon Pre-sweetened—Package	19¢
Kool-Aid	Drink Mix, Pre-sweetened—Pkg. Makes 1 Qt. (Unsweetened—Package 6c)	11¢

Liquor, Beer & Wine

Kavlana Vodka	80 Proof—5th	$2.92
Stanton's Gin	80 Proof—5th	$2.92
Imported Scotch	Tartan Royal 86 Proof—5th Bottle	$4.39
Blended Bourbon	Coldbrook 80 Proof—5th	$3.18
Brown Derby Beer	12-oz. Cans—12-Pack	$1.75
Lucky Lager Draft Beer	12-oz. Cans—6-Pack	$1.14
Burgermeister Beer	12-oz. Cans—6-Pack	$1.19
Mountain Castle Wines	Gallon	$1.86
Draft Beer	Brown Derby, 11-oz. Bottle—6-Pack	87¢

(Liquor Available At Stores Marked (L) Only)

SUPER SAVER **Edwards Coffee** Ground—2-lb. Can **$1.41**

LOW EVERYDAY PRICE **Alka Seltzer** Tablets—25 Count **60¢**

SUPER SAVER **Sangria Wine** Imported From Spain, Amigo Hermanos 24-oz. **99¢**

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Fancy Bananas	Del Monte or Cabana Brand—Lb.	12¢
California Apricots	Fresh & Ripe 5 Lbs.	99¢
Fresh Peaches	California Grown 4 Lbs.	99¢
Jumbo Cantaloupes	(36 Size) 4 for	99¢
Red-Ripe Tomatoes	For Salads or Slicing—Lb.	39¢
Potatoes	U.S. No. 1 Gardenside Pack Norgold Russets 10 Lb. Bag	59¢

FRESH Santa Rosa Plums SWEET & RIPE **3 Lbs. $1**

Large Avocados	Hass Variety (20 Size)—Each	29¢
Yellow Onions	U.S. No. 1, Safeway Brand 4 Lb. Bag	49¢
Artichoke Hearts	Marinated—Cara Mia 6-oz. Glass 3 for	89¢
Clip-Top Carrots	Tender & Sweet 2 Lbs.	29¢
Red or Butter Lettuce	Great for Salads 3 for	39¢
Radishes or Green Onions	3 Large Bunches	39¢
Green Bell Peppers	Crispy Fresh—Lb.	39¢
Head Lettuce	Western Iceberg. 2 for	45¢
Green Celery	Large, Crispy, Fresh Stalks (24 Size) Each	23¢
Delicious Apples	Red, Extra Fancy Washington State 3 Lbs.	89¢

MUSHROOMS Fresh Cut, California Grown **Lb. 69¢**

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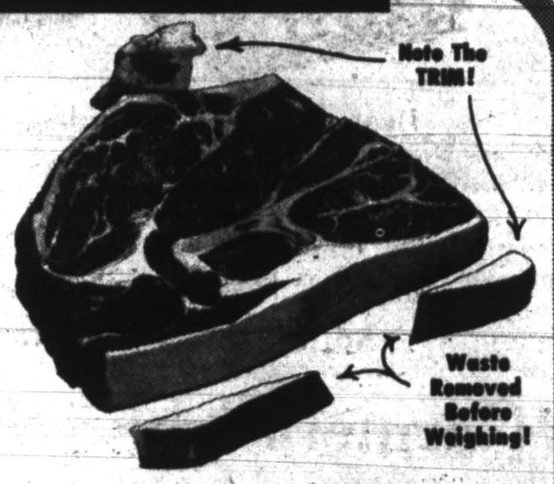

Favorite Beef Buys

Boneless Chuck Roasts	USDA Choice Beef—Lb.	99¢
T-Bone Steak	Or Porterhouse USDA Choice Beef—Lb.	$1.69
Regular Shortribs	USDA Choice Beef—Lb.	59¢
Sliced Beef Liver	A Quick Meal Treat—Lb.	79¢
Regular Chuck Steaks	USDA Choice Beef—Lb.	69¢
Top Sirloin Steaks	Boneless USDA Choice Beef—Lb.	$1.79

Chuck Roasts Meaty USDA Choice 7-Bone Cuts **Lb. 69¢**

Full Cut Round Steaks Bone-In—USDA Choice Grade Steer Beef—Lb. **$1.03**

Canned Hams Dubuque Royal Buffet **5-lb. Tin $3.99**

Foster Farms Fresh Fryers

Whole Fresh Fryers	California Grown—Lb.	43¢
Fryer Backs	10-lb. Bag (Random Weights—Lb. 23c)	$1.59
Fryer Wings	10-lb. Bag (Random Weights—Lb. 39c)	$2.99
Fresh Fryer Breasts	California Grown—Lb.	75¢
Whole Fryer Legs	California Grown—Lb.	65¢
Gizzards or Hearts	For Giblet Gravy—Lb.	59¢

Turkey Roast USDA Grade A Flash Frozen (Hindquarters) **Lb. 29¢**

Fancy Smoked Hams Whole or Either Half Hock Removed—Lb. **63¢**

Miscellaneous Meats

Fresh Pork Picnics	Half or Whole—Lb.	49¢
Rib Blade Pork Chops	For Economy Meals—Lb.	82¢
Safeway Link Sausage	Tastily Seasoned—Lb.	89¢
Boneless Pork Roasts	Meaty Butt Cuts—Lb.	79¢
Safeway Sliced Bacon	1-lb. Package	69¢
Canned Hams	Cudahy Holiday Brand 4-lb. Tin	$3.99
Smoked Ham Slices	Great With Eggs—Lb.	$1.29
Boneless Hams	Dubuque, Armour or Hormel—Lb.	$1.46

Whole Fryers USDA Grade A Manor House Brand Flash Frozen **Lb. 34¢**

Dubuque Sliced Bacon Mississippi Brand 1-Pound Package **53¢**

Ground Beef Safeway Quality Controlled, Fresh & Flavorful **Lb. 64¢**

Everyday Low Meat Prices

All Meat Franks	Safeway or Dubuque 1-lb. Package	67¢
Canadian Bacon	Armour Country—Lb. (Center Cuts—Lb. $1.49)	$1.25
Ham Slices	Oscar Mayer, Center Cut 8-oz. Pkg.	$1.08
Fryer Breasts	Manor House, USDA Grade A Flash Frozen—Lb.	66¢
Fryer Drumsticks	Manor House, USDA Grade A, Flash Frozen Lb.	66¢
Chickens	Roasting, Checkerboard, USDA Grade A, 5-lb. Size—Each	$2.79
Cooked Shrimp	Brilliant Brand 10-oz. Package	99¢
Raw Sea Scallops	Delicious Seafood Treat—Lb.	$2.26
Cherrystone Clams	Stuffed (In Shell) 11-oz. Package	88¢

Hen Turkeys USDA Grade A Manor House Brand Flash Frozen **Lb. 44¢**

La Reina Corn Tortillas (Package of 12)—10-oz. Package **10¢**

Slab Bacon (Center Cuts Lb. 57c) (Sliced Lb. 66c) Whole, Half or End Cuts **Lb. 49¢**

Luncheon Meat Favorites

Italian Salame	Gallo—13-oz. Stick (Sliced—3-oz. Pkg. 48c)	$1.44
Cooked Danish Ham	Danola, Imported 4-oz. Package	64¢
Braunschweiger	Oscar Mayer—8-oz. Chub (Sliced, 9-oz. Pkg. 59c)	47¢
Sliced Cotto Salami	Oscar Mayer 8-oz. Package	59¢
Sliced Chopped Ham	Oscar Mayer 8-oz. Package	75¢
All Meat Bologna	Oscar Mayer Sliced—12-oz. Package	78¢
Sliced Bologna	Oscar Mayer, All Meat or All Beef—8-oz. Package	52¢

Silver Salmon From Cold Pacific Waters Half or Whole **Lb. 98¢**

Safeway Large Bologna All Meat, Sliced—8-oz. Package **43¢**

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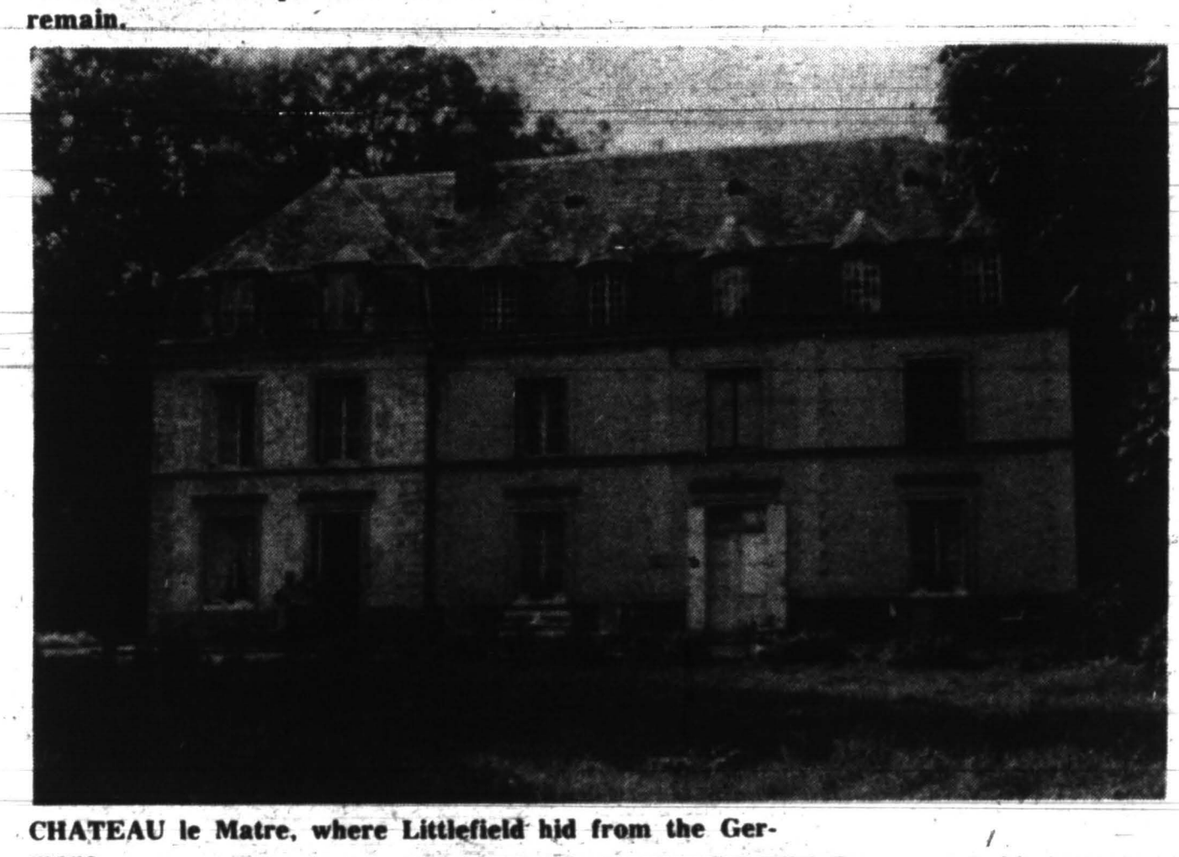
INITIALS carved in a tree by Littlefield in 1944 when it was rumored the Gestapo knew he was at the chateau, still remain.



CHATEAU le Matre, where Littlefield hid from the Germans.

LITTLEFIELD and Monsieur and Madame Alfred Renard relive Littlefield's and Renard's adventure after the plane crash in front of the Renards' home: Littlefield holds a bottle of calvados, from the original stock which Littlefield drank of in 1944 following his plane crash.

THE TRAIN Littlefield strafed before being shot down was crossing this trestle. The highway in the foreground is an addition since then.

Bob Littlefield of Carmel helped by French Resistance:

Downed World War II f

By STEVE HAUK

Robert M. Littlefield of Carmel has just returned from a trip to Europe. But this wasn't your usual jaunt to the old country.

Littlefield saw again—and drank with and remembered with and cried with and laughed with—some of those members of the French Underground Resistance who risked their lives to safeguard his when he was shot down by the Germans while on a strafing mission in 1944.

It took quite an investigation by Littlefield to find again the people who had helped him, the barns he had hidden out in, the spot where his plane had crashed. But back to that later.

On Aug. 13, 1944, Littlefield was strafing a train on a trestle near the Normandy town of Barentin in his P-51 when "I got hit by German anti-aircraft and bailed out."

Littlefield, who was a lieutenant in the U.S. Army Air Corpos (before it became the Air Force), bailed out three miles from where he had hit the train and two miles short of a small German encampment, something he considers a very lucky break.

"I hit about 150 yards from my airplane," he says, "and stepped into a farmer's yard which was just right close by and he told me...to get the hell out, actually."

Before encountering the unfriendly farmer, however, who Littlefield later found out had a daughter married to a German and "their sympathies were sort of mixed," and while he was still recovering from his parachute landing, "The ammunition in the plane started cooking off in the fire and I thought the Germans were shooting at me, so I hit the ground."

The 22-year-old flyer took the farmer's advice and got "the hell out."

"As soon as I stepped outside the barnyard area, a Frenchman came pedaling down and made contact with me on the spot. He—in motioning, because neither of us spoke the other's language—told me to come with him, which I did.

"We went a little distance—walked a hundred yards or so—and a woman stopped us. She talked to him and then took ahold of my flight suit and I got the idea she wanted me to get rid of my flight suit...for obvious reasons."

Littlefield stripped out of his flight suit and was left with G.I. uniform pants, G.I. Shoes and G.I. T-shirt.

"We were standing on a country road, a little dirt road with two tracks, on a little corner where we could look across the fields and see the plane burning. All of a sudden she gave me a shove and started saying something which seemed to be about getting moving.

"It's at this time I saw what she had seen and it was two German soldiers walking up to the crash."

Littlefield, who said that even before the Germans had been spotted he was "just so thirsty I couldn't believe it," and the bicycling Frenchman, one Alfred Renard, quickly parted company with the woman with the sighting of the Germans.

"I started running like mad up this road and he started riding his bicycle—he on one track, me on another—And I guess I ran as hard as I could for 200 yards until my tongue began drooping and I slowed down."

It was then that the Frenchman gave the American his bicycle—the Frenchman ran and the American pedaled.

The twosome traversed a quarter mile of open countryside before arriving at Renard's father's farm.

"He immediately put me in his father's barn. In the usual place they do it in the movies, up in the hayloft," Littlefield says smiling.

Shortly, Littlefield was ushered into the house where, pantomiming, he indicated his thirst. The Frenchman brought Littlefield a drink called calvados, a whiskey-like drink made from apples which, if not aged, looks like water.

"It's so strong, you can't believe it. It just scorches your throat. I was 22 at the time, and not much of a drinker at all. I took a big gulp of the stuff and, of course, I strangled and choked and my eyes teared and the French just roared."

Littlefield didn't have long to recover from the second disaster of the day. After fitting him into a three-sizes-too-small sportcoat, the Frenchman "shot me out the back door and took me to another barn a short distance away—and hid me in the hay."

Littlefield had only an hour's wait in that particular hayloft until Henri Couture, head of the Resistance in the area and a World War I pensioner, came in with several other members of the Resistance.

"They provided a young man and two bicycles and we bicycled out, down a little country road and down onto a main road to Chateau Le Matre (near Barentin) where I spent the rest of the time (a little less than a month) until I left to walk out and meet Allied troops coming up.

"All this time the troops were working toward me and I was going to be liberated any day. Paris was liberated about a week before I was. It never entered my mind I'd be liberated by anybody but American troops."

As it turned out, Scottish Command Troops liberated Littlefield.

Littlefield had worrisome times and good times during his stay at the chateau.

"We lived quite well. In the short period of time I was there I gained five pounds."

Although Littlefield says he was lucky that at the time the German armies were being routed and more concerned with their own safe flight than a grounded American flyer, he was a couple of times close to danger.

In fact, for one two-day period he was only a staircase away from the enemy. Two German lieutenants, who lodged eight enlisted men in the nearby barn, lived on the ground floor of the chateau.

"The one woman there who spoke English, Angile Greux, who I have stayed in contact with all these years, and her sister-in-law would bum cigarettes from the Germans and run them up to me. Up to that time, all we smoked were dry rose petals that had been stuck in an oven."

ONE OF THE 12 or more persons living in the chateau at the time, a girl of 12, was Micheline Delahaye.

e:

flyer returns to site of adventure

Another time the Resistance feared the Germans would be coming after Littlefield and the 12 or so persons who lived with him in the chateau took turns during the night watching the road. Littlefield slept, but fully clothed and with orders to be ready to flee at a moment's notice.

About 10 days after he had been at the chateau, his fears were stirred again when the Resistance heard that the Gestapo was aware Littlefield was in hiding at the chateau.

Littlefield remembers the Resistance members discussing in French what should be done. Realizing that he couldn't add anything to the conversation, he wandered into a wooded area behind the chateau and carved his initials—R.M.L.—in a young tree. It turned out the Gestapo did not know of his whereabouts.

Among those who lived at the chateau were Monsieur and Madame (Angile) Armand Creux, Couture, the head of the Resistance, and his sons, Angile's niece, Micheline, a 12-year-old whose parents had been killed by Allied bombing, and other members of the Resistance.

"We had all these people sitting around there," says Littlefield, "and no one was working. We'd shoot the breeze, take walks..."

Littlefield was also taken fishing and he remembers Armand always pretending like he had gotten a nibble. After five days of fishing and no fish, Littlefield complained to Angile that they hadn't caught anything "and she said, 'There are no fish in that pond.' They were trying to amuse me so I wouldn't become impatient, figuring the safest thing for me would be to stay there."

Couture, who Littlefield often affectionately refers to as Papa, enjoyed figuratively tweaking the Germans' noses, Littlefield said.

Occasionally the enemy soldiers would pass through the chateau yard "and Papa would kid those Germans, who spoke French fluently—they'd been there a couple of years. He'd say he'd sawp his shoes for their boots. Of course he had wooden shoes that they made themselves while these Germans had these nice boots that everyone wanted in those days."

If the Germans wouldn't come to the Old Man, he would go to them—twice bringing Littlefield along.

"After the first couple of days, he came up to me every day and would say, 'Robert, promenade?' He stopped twice while I was with him and asked Germans if they wanted to trade shoes. They wanted to trade clothes (to get out of the area inconspiculously). They'd just grin weakly. They knew they were getting the needle, but times were changing."

But not enough to prevent another death in the vicinity of the chateau. The Germans were grabbing anything they could—horses, bicycles, old vehicles—to carry them away. A day before he left, Littlefield remembers, a German wanted to take a farmer's horse. One of the farmer's sons argued the point and the German shot him dead.

And Littlefield remembers the Old Man's courage and spirit. Although he had recently suffered a heart attack and had fallen and broken his arm, he was always on the move, nothing more than a sling for his arm.

So Littlefield, 27 years later, went back to France to rediscover the scenes and people—not Couture, he knew the Old Man would be dead—of these adventures.

Littlefield, who owns The Artist's Palette in Carmel, knew he could find Angile and Micheline, her 12-year-old niece who is now Madame Pierre Delahaye, a mother of three living in Maveil Mavley, a small town outside of Paris. But he didn't know how to find Alfred Renard, who had hurried him to safety in the crucial moments after the plane crashed and whose name Littlefield had never had time to learn.

Nor did he know if he would ever find the spot where the plane went down and the haylofts he hid in.

First Littlefield and his wife, Mary, who was a member of the first Carmel High School graduating class in 1941, visited the Delahayes.

Micheline and two of her children accompanied the Littlefields to Yanville where Angile lives. "She immediately said you have to eat. She had everything laid out—rabbit, chicken, beef, fish, two kinds of wine, cider, cheeses, salad, a sweet dessert."

From Angile's, the party drove to Anneville, where they were entertained by Angile's sisters and their husbands, Monsieur and Madame Robert Folliot and Monsieur and Madame Leon Maruon, then to Pavily to look up Andre Couture, one of the Resistance leader's sons who had lived with Littlefield in the chateau.

Everywhere they went, Littlefield said, people knew of the plane crash in 1944, but specific information was hard to come by. Everywhere they went, hospitality was impeccable.

"It didn't matter, the afternoon or the first thing in the morning. Pow! There goes another bottle of champagne.

"There wasn't anything that was too much trouble. I was taken aback at the way these people took so much time with us."

Littlefield visited the chateau and greeted its owners, Monsieur and Madame Chalres Douillet. He found the room he had stayed in was the same, with the same bedstead. And he found the tree that carried his initials which he had carved the day-a report was received the Gestapo knew he was at the chateau.

Then the party found a farmer named Leon Fabulet, who was 16 at the time of the incident. Monsieur and Madame Fabulet, who lived in the farm community of Bouville, where the plane went down, directed Littlefield to Alfred Renard, now a man of 59, 10 years Littlefield's senior.

Together they visited all of the landmarks of that August day, including the crash site.

What they had gone through, though, and what Renard had done for Littlefield, didn't really strike home until the Littlefields were preparing to take their leave.

Returning from the crash site to Monsieur and Madame Renard's home, Les Volets Verts (The Green Shutters), Renard fetched a bottle of calvados.

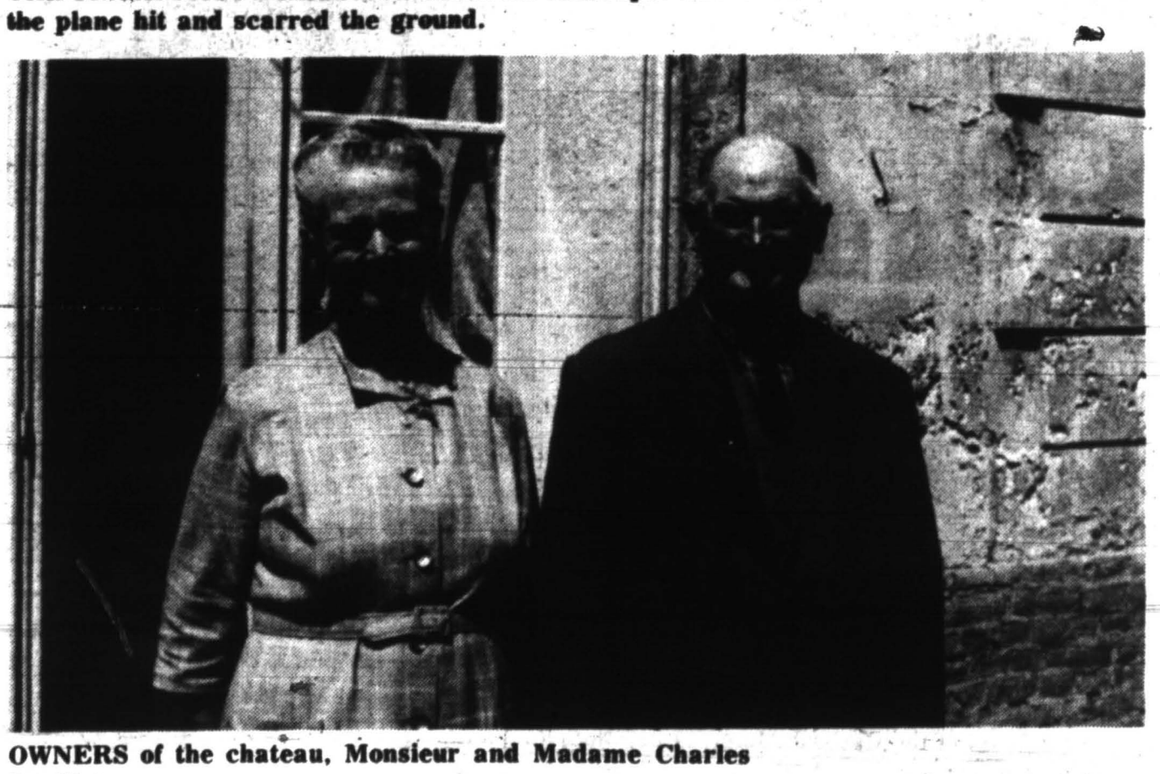
As they drank, Renard told Littlefield the calvados came from the original stock on which Littlefield has nearly strangled that August day of 1944.

That's when it really struck home, Littlefield said.

"I started to cry, my wife started to cry, the Frenchman started to cry, everyone was crying..."

ANGILE. She helped look out for Littlefield and they have written each other since 1944.

THE CRASH SITE. Littlefield stands in the exact spot where the plane hit and scarred the ground.



OWNERS of the chateau, Monsieur and Madame Charles Bouillet.

HENRI COUTURE, head of the Resistance.

MICHELINE DELAHAYE, left, and Monsieur and Madame Alfred Renard stand at the spot where Renard found Littlefield. Littlefield's pland was burning at the time in the field upper right, and Renard and Littlefield fled when German soldiers approached it.

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Student travel diary:

Bicycling across Europe in the Summer of 1971

About a year ago Jack Holmgren and myself were riding our bicycles fairly extensively during the summer and some friends happened to mention that they were going to cycle their meery way acorss the plains of France and through the Alps of Switzerland.

I had been planning on going to Europe the summer of my senior year in High School and Jack did, too. So we looked into the feasabilities of cycling through Europe on our bicycles.

We decided it would be best to take three people. For safety reasons it was best because if someone was injured then one could ride for help while the other remained with the injured person. For decisions it would work best. There would always be a two-thirds majority on all issues that we would have to vote on like should we go over the pass today or should we eat here.

We then consulted a good friend and math teacher at the high school, Lew DiStefano, who several years earlier cycled through Europe with his wife. He provided us with invaluable tips that only experience could provide. He showed us slides of where he had gone and good places to visit and what sort of equipment to take and not to take. His assistance would save us many hours of time lost if we had to experience some of the misfortunes ourselves.

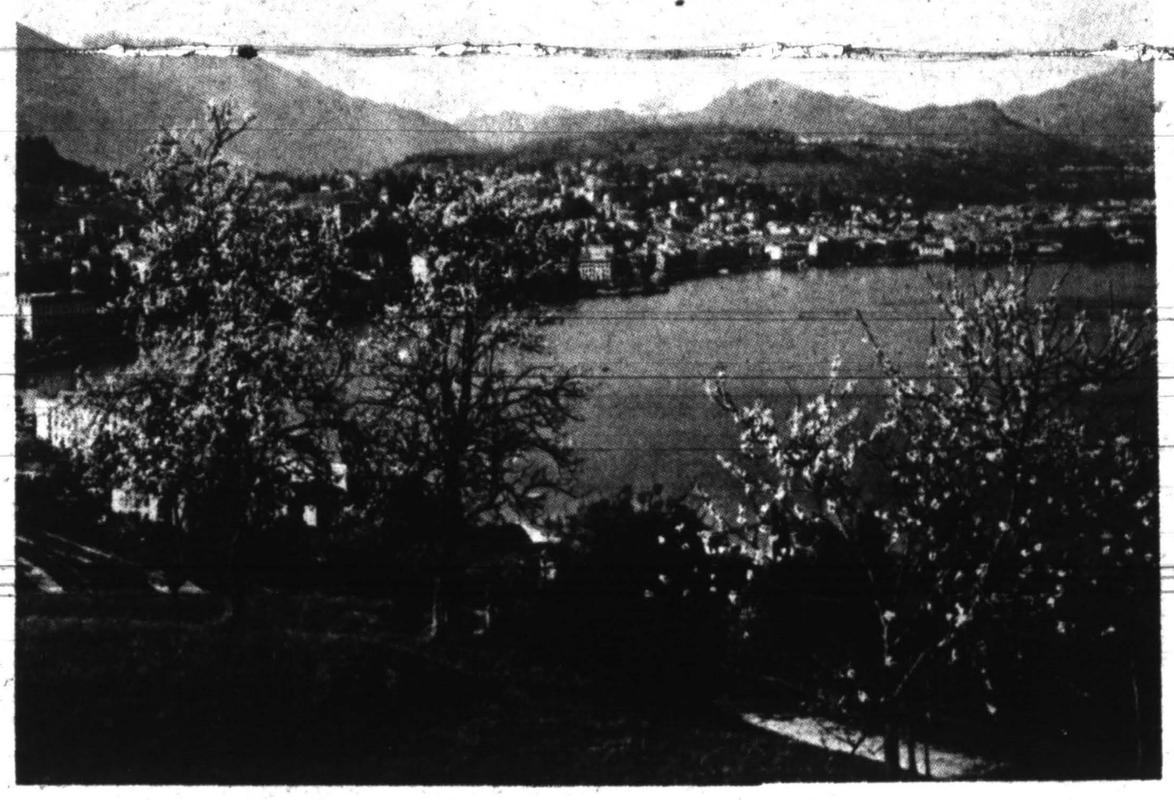
The fall arrived and we found our third member. John Bradley. He was also a cyclist and wanted to go to Europe. We found the three of us to be very compatable in ideas and likes.

Our first concern was transportation to Europe. We decided that a charter flight would be our best bet for good economical travel. What I really mean is that we were looking for the cheapest way to get to Europe (Chicken-coop Airways?)

The C.A.B. says you must join the club six months previous to your day of departure so John and I joined a club called the United European American's Club (U.E.A.C.). Jack was going on a charter flight with his parents.

We found a flight that looked fairly good and tried to book ourselves on it six months in advance. It was completely filled. So were all the other decent flights that had departure and return dates that suited our needs. By a stroke of luck, we found a flight that would leave June 15 and return August 15, a total of eight weeks and five days. We sent in our $288.00 round-trip fare and received our tickets.

Our next concern was the bicycles. I ordered a custom bike from England that would be built to my specifications. John and Jack would do the same. The bikes would cost $300 each. John and I received our bikes and Jack decided to



DOUG McCALL sent this picture postcard with the first installment of his Summer 1971 Student Travel Diary. Accompanying the card was this note: "A picture of Lugano, Switzerland, taken probably on the clearest day of the year. The lake is now closed for swimming due to pollution and the sky has a nice brownish gray haze."

pick his up upon arrival in London.

Our luggage was very simple: lightweight goose-down sleeping bags and a small bag in front for clothes and accessories. The sleeping bags were put behind our seats while the front bag was located between the handlebars. In total weight we carried under 15 pounds of equipment including the sleeping bag. There was one pair of blue jeans, one long-sleeved shirt, a few cycling shorts and a cycling shirt. We also carried a sweater and a waterproof windbreaker.

During the spring we made last minute arrangements and rode our bikes extensively to get in shape.

The time finally arrived and John and I left from Oakland Airport on our charter 707 bound for Amsterdam. Jack would leave from L.A. bound for London. Our plan was to meet at Rene Madelaire's home in Copenhagen, Denmark for a week's visit before starting our journey through Europe.

Rene was the American Field Service foreign exchange student who lived with Jack and the Holmgren family last year while he attended Carmel High.

We arrived in Schipol Airport outside of Amsterdam and proceeded to remove our bikes from the crates and assemble them. We mounted our bikes and rode away from the airport towards Amsterdam only to be nearly smeared across the road by a huge Mercedes bus. With that experience in the front of our minds, we proceeded a little more cautiously towards the city.

We arrived in Amsterdam without any knowledge of where it was. We were riding through the countryside with farms and small houses, went over a bridge and "Blam," there we were in the middle of the city.

Amsterdam is very unique insofar as they have no urban sprawl. It is countryside all the way up to the city limits and then the city starts. I think that is very good to consolidate the city like that and not let it spread itself out over the countryside.

Amsterdam is the city of the youth. Dam square was just loaded with kids doing nothing. There were thousands of bicycles and a million crazy European drivers. Believe me, our sensitivity towards the traffic has increased many times. They'll kill you if they can get the chance. For instance, a man on a Triumph 650 motorcycle was working his way up between the two lanes of cars at a stop light and a man in a dump truck didn't like that so he

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knocked him over with his truck. He could have killed him. And he didn't even slow down to see what type of injuries he had inflicked! So with that in mind, we have been very cautious about watching the cars. We may have the right of way but it won't do you any good if you're dead.

The city of Amsterdam is very pretty. However, the canals are polluted extensively. Everyone dumps their garbage into them. A lot of tourists and a lot of kids. That's exactly what we were trying to get away from.

Something that is new to us is the liberal drinking laws. We can drink all we want in a bar or buy in a store with no hassle. I'm 17 and John and Jack are 18. I'll have to wait another four years until I can buy in California. We have very good beer with lunch and dinner and it is cheaper than soda pop. (about 24 cents a liter). I found in the beginning that I was abusing the privilege of being able to drink insofar as I psychologically felt that I was pulling the wool over someone's eyes. It took me a while to realize that it was no big deal to drink. No "he-man" syndrome of being able to down your beer and drive your car at 120 miles per hour. If you are brought up with the idea that a beer is a beverage not unlike Coke or 7-Up then you won't abuse it.

I know many times that I was walking down a street in Carmel and I wanted a beer. Just one beer. But, no, the law says you can't. I think we are going to have to revise our current drinking regulations in the U.S. I see very little abuse of the drinking privilege throughout Europe. Very little.

So we went up to Rene's house in Denmark to wait for Jack to arrive. We arrived in Copenhagen and cycled to Virum, a small town in the countryside outside of Copenhagen where Rene lives.

Rene had just graduated from high school and the custom there is to have a party at each member of the graduation class' house.

John and I attended five of these parties. Now the impression we came with was one of "wild Danish parties." The parties were all very civilized. We expected to go to the parties and sit in a corner while the party went on. We arrived at our first party and immediately we were surrounded by the members of the class. They all were speaking English (some fluently) and being very kind. At first, I thought it was a superficial kindness but it wasn't. I think the Danes are the friendliest and most hospitable people in the world. They drink "good dark Danish beer" and have a good time. The parties usually last all night and then you catch some sleep to go to the next party.

Now with an introduction like that one might expect to hear wild stories about "loose Danish girls and wild orgies."

But when you speak of sex in Denmark like that, nothing could be farther from the truth. It is true that Danish girls are more sexually liberated, but this is only because the boy-girl relationships are not tangled up in the psychological games which both American girls and boys play. Everyone is very truthful and sex is not a dirty word.

Most Americans could take a lesson or two here from the Danes. Their heads are in the right place.

The pronography scene is very funny. There are lots of smut shops but their clientele is strictly tourists. One Dane I was talking to said that when they legalized porno in Denmark, all the people bought it for about the first month. It was mainly because it was "taboo" and forbidden for so long. Another psychological imprint like the drinking. If it's illegal, then go out and do it. It makes no difference whether you enjoy it or not. You're "defying the establishment." After the first month, the rush was over and they no longer patronize the skin flicks or bookshops. There is no longer the social stigma attached to it.

I fee sorry somewhat for the Danes because they have been given such a loose reputation. I don't know how I can impress the fact enough that they are humans, much like the Americans, but are just a little more advanced and liberated than we are.

In the U.S., I feel we are suspicious of all strangers expecially foreigners. In Denmark they are very friendly. Here we are, three grubby-looking cyclists going up to some stranger on the street and nine out of ten times they will not only show us the directions but go out of their way to help us. It gave us a very good impression of Denmark.

We were a little worried by now because Jack was over five days late.

He arrived the night before we were to leave Denmark. His group who were to go on his charter flight (the California Teachers Association) were to leave L.A. for London. A few minutes before they were to depart they were informed that their flight had been cancelled due to the size of their group.

Four previous flights had also been cancelled for the same reason. Their sponsoring group was too large and London would not allow them to land.

So for an additional $60 he booked himself on a TWA 747 for London. Halfway across the Atlantic Ocean they turned back to New York "due to technical difficulties." It turned out the big jumbo jet had a cracked windshield. They then were put on a crowded 707 and finally arrived in London. Admist some more hassles he finally made it to Denmark and met John and me.

We left Denmark the next day with some regrets and took the Basel Express to Basel, Switzerland. We arrived the next morning and much to our consternation we found our bikes were not to be found. After shaking the train station upside down and jumping on a few of the officials from the higher echelon, the bikes magically appeared from nowhere. Simply amazing how these people are so adept with their magic tricks. Imagine, three whole bicycles disappearing and then magically reappearing! Fascinating.

At any rate, with our bicycles recovered we headed to Zurich via a polluted primary road where we spent the night. The next day we cycled away from the cities into the Swiss Alps. We went over the St. Gotthard pass, that was just spectacular. It had just finished snowing two days before we reached the top and it was a "pleasant" 32 degrees above zero at the top (and that was in the sun, too).

We cycled through the Alps some more to the southern border of Switzerland to a city called Lugano where we are taking a rest day. The lake is huge but is closed to swimming due to pollution.

We noticed a form of putrification taking place at the edge of the lake. That is where there is a promotion of algae growth (sometimes due to large amounts of phosphates in the water) and it cuts off the sunlight to the bottom reducing natural plant growth, reducing oxygen, so the only thing that grows is algae and more algae. Lugano was noted for its lake and now it's closed (as of May 15, 1971) due to pollution.

Lugano reminds us a bit of the Riviera. It is very hot and sunny and touristy. We noticed a predominance of British tourists and over a glass of beer last night we asked one why he came to Lugano. He replied that they come for the sun. They are assured sun and they really need if after a cold, wet English year. He pays $2000 a week to stay in Lugano with his wife and teen-age son. We still can't figure out how he spends that much so soon.

A lot of people feel that Europe is a private melting pot for drugs. So far we have had people come up occasionally and try to sell hashish but not too often. In Denmark, it's dry. The only thing people care about over here is hash and from what I've heard it's not as good as U.S. grass. So the "big drug scene" over here isn't as bad as what people said it was, at least not to me.

Religion is not as strong as the church in the U.S. of A. To quote a Danish friend, "Most of us are baptized, confirmed and buried in the church and the weird ones go to church on Christmas." I don't find as much unity or drive as religion in the U.S.

Last but not least we come to the very core of our existence, the crux of the matter: the people themselves.

The Danish were very beautiful, very friendly and very courteous.

The Swiss people vary according to the area in which they live. In the Alps they were very friendly and nice and now we are in Italian Switzerland and have found them to be a little more "pushy" and not as friendly as the others.

But, of course, we are in a tourist city and that makes a difference.

For now we are resting before our trek across the mountains and plains of Italy and into Yugoslavia. We do want to get the hell out of Lugano as the prices are a little high and we don't really dig the polluted atmosphere.

So, in terminating this report from your wandering reporter in Europe, we would all like to say that we're having a good time and learning a hell of a lot through practical experience.

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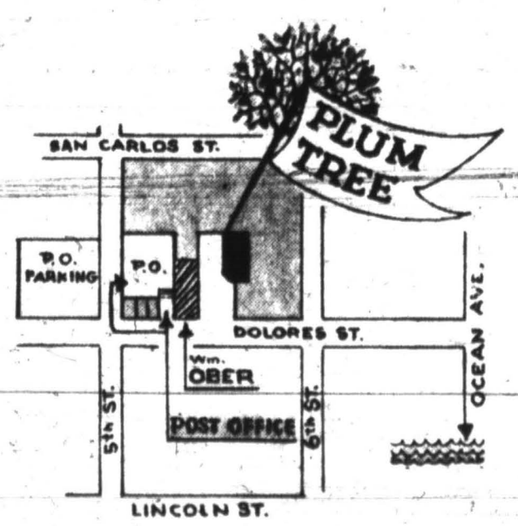

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Pine Needles

This is YOUR column...call the Pine Needles editor at 624-3881 if there is a noteworthy event happening in your family or organization.

BACK FROM OREGON

Mrs. Phyllis Rodriquez and her son Oliver Garrison of Carmel recently returned from Oregon, where they attended a three-day summer orientation and registration session at Willamette University in Salem.

Oliver, a 1971 high school graduate, will enter Willamette this fall as a freshman.

WAVE GRADUATE

Navy WAVE Hospitalman Apprentice Wendy A. Schneider, daughter of Mr. and Mrs. Glenn W. Schneider of 26550 Mission Fields Road, Carmel, was graduated from Naval Hospital Corps School at Great Lakes, Ill.

WELCOME HEATHER

Mr. and Mrs. John Groobey of Carmel welcomed a new daughter, Heather Elizabeth into the world recently at Community Hospital.

CHRISTOPHER EARLY

Christopher Louis came into the world a very little guy at five pounds and 15 ounces, but then, as his mother reports, he was "three weeks early."

Early or not, Chirstopher Louis was happily welcomed last week at Community Hospital by Mr. and Mrs. Stanley Finley, who make their home at Junipero and Eleventh, Carmel.

Christopher, the Finley's first child, will probably be taught to save his pennies. Mr. Finley is operations officer for the Pacific Grove branch of Bank of America.

SECOND SON

Mr. and Mrs. William Dalhamer of 1040 Lost Barranca, Pebble Beach, welcomed their second son into the world recently at Community Hsopital.

Christopher William, eight pounds, 2½ ounces, will probably have to learn to take a little pushing around from older brother Andrew, just turned three.

Mr. Dalhamer is a psychologist and human factors engineer for Manned Systems Sciences, a government contractor, at Fort Ord.

EASTERBROOK GRANDCHILD

Maj. Gen. and Mrs. Ernest Easterbrook became first-time grandparents, and Mrs. Joseph W. Stilwell a great-grandmother for the first time with the birth last week of daughter Lisa Sarina to the Easterbrooks' son-in-law and daughter, Maj. and Mrs. Thomas Sherburne of Athens, Ohio. The new mother was Nan Easterbrook.

Maj. Sherburne is attending the University of Ohio prior to his next duty station, Indonesia. According to the new baby's Carmel aunt, Mrs. William R. Cameron—she was Alison Stilwell—the child's middle name is an Indonesian one.

The little girl also has a local great-uncle, Maj. Gen. Thomas L. Sherburne of Pebble Beach, well known on the Peninsula for his tennis prowess.

SUSAN RAMSEY

Wins wings

Susan Kathleen Ramsey has "won her wings" and is now a stewardess with Delta Air Lines. Daughter of Mr. and Mrs. LeRoy Ramsey of Carmel, she recently completed the four-week training course at Delta's Stewardess School.

Her base station is Houston.

Miss Ramsey is a graduate of Carmel High School, and attended Monterey Peninsula College. She was previously employed by the Wells Book Store in Carmel.

SCHACHTS RETURN

Mr. and Mrs. Donald Schacht have just returned from a two-month cruise of the Mediterranean.

Before returning to their Pebble Beach home, they attended the graduation of their youngest daughter, Elizabeth, from Miss Porter's School in Farmington, Conn.

During the Schachts' absence, their home was used as a vacation retreat for the Sisters of the Virgin Mary of Los Angeles.

TO S.F. CONVENTION

Dr. Margaret Bennett and Dr. Iona Logie will be Carmel delegates to the Altrusa International convention in San Francisco this week. Altrusa, active locally, is one of the oldest of the women's service clubs. Founded in 1917, it has carried out an increasing number of projects involving civic improvement, educational and vocational guidance, and grants to women graduate students from foreign countries.

NEW OFFICERS

Newly installed officers for the Monterey Peninsula Branch of the American Association of University Women who will serve for two-year terms beginning July 1 are:

Mrs. William J. Bower, president; 1st vice president and program chairman, Mrs. Raymond J. McCaig, both of Pebble Beach; second vice president and membership chairman, Mrs. Robert G. Morris of Carmel; and treasurer Mrs. John I Mehrholz of Monterey.

Mrs. Ted Durein of Carmel will act as Area Representative for Community Problems; Mrs. David E. Spence of Pacific Grove for Cultural Interests; Mrs. Talcott Bates of Carmel, for Education; and Mrs. H.R. Youngman of Monterey, for World Problems.

DOOLEY LECTURE

Internationally-recognized Carmel artist Helen Dooley will discuss her philosophy of painting using slides to illustrate her points at the regular meeting of the Pacific Grove Art Association, Monday at 7:30 p.m. at the Pacific Grove Art Center.

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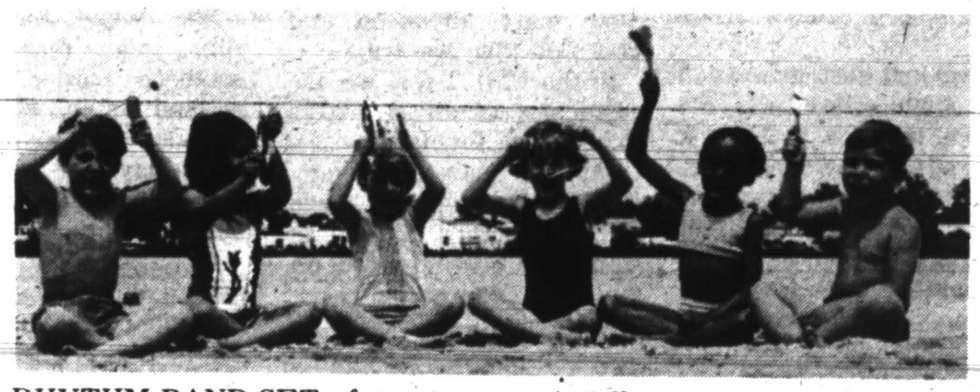

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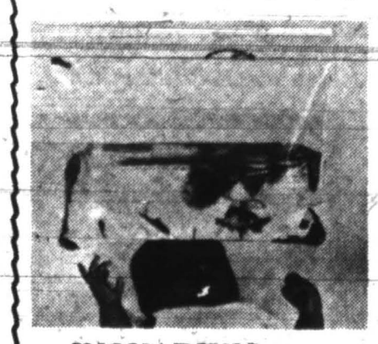

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PARTY PLANS . . .

BY PHYLLIS JERVEY

THERE ARE MANY quaint small courts in Carmel. Our favorite for years has been the Golden Bough Court. The aromatic blend of international coffees and enticing teas waft across the way from the intriguing candle collection in every shape and shade. After inspecting shining brass displays, such a tempting soup is passed under your twitching nose that taste buds start leaping out of control.

Fortunately for shoppers and just-lookers alike, these do not have far to go to satisfy the inner prospective buyer. Anzel's Cafe is right there smacking good. Small, colorful round tables are cozily near enough one another so that overhearing juicy gossip is an ideal way for the town crier to weep with joy.

Cheerfully supervising her famous "soup kitchen," Mrs. Anzel, who has lived abroad about as long as in her pet Carmel, has no set cut-and-dried recipes. Having instinctively absorbed the limitless nuances of native sturdy soup-stews and subtle broths alike, Mrs. A. stirs and brews a magic potion.

In charming tropical atmosphere, with brilliant jungle-type blossoms, bamboos, sophisticated fuschias plus delicate begonias growing contentedly together, is "Gabriel" from Venice. It is almost as though tall, graceful Gabriel were gliding through his "home town's" picturesque canals. Whether guiding his gondola in his native Italy, or deftly serving small trays holding steaming bowls or cups of fragrant sopas, Mrs. A. readily admits her Carmel cafe would fold without amusingly swift young Mr. G. and his secret smile.

Sandwiches, made to order speedily, are unusually special. Generous slices of "just" ripe avocado with crisply broiled bacon are a trademark on the bread, toasted or not, of your choice. Never have we tasted better split pea soup in such expert combination with a superlative avocado-bacon sandwich. There is a "shepherd" soup, not twice quite the same, although tasting even better each time. We are giving our own versions of a soup-sandwich duet. Don't expect "Chef" Anzel to duplicate the ideas we are presenting but go instead to Anzel's Cafe in the delightful court between Monte Verde and Ocean Avenue in Carmel.

SWEDISH YELLOW PEA SOUP

This soup is served everywhere in Sweden on Thursdays, even in the King's palace in Stockholm.

Two lbs. pork butt or shoulder; 1 lb. dried yellow split peas; 2 onions, quartered; 2 qts. water; salt and pepper to taste.

Boil peas in water 10 min. Skim off top. Add rest of items and simmer until meat is very tender. Remove meat and simmer soup until it becomes creamy, stirring with wooden spoon to prevent scorching. Smoked shoulder or a ham bone with plenty of ham may be used instead of the fresh pork. Serve steaming from a tureen or pottery casserole with sliced meat added. Corn bread is cut into medium squares and unashamedly dipped into this succulent southern treat. Green split peas may be added, half and half, with some cream, butter, parsley flakes, rosemary. If not thick enough, a taste-by-taste amount of cornstarch, mixed into a paste with dry white wine, is added. Season to taste with powdered ginger, thyme, cloves, salt. Freshly ground pepper gives an added zest. King, peasant, tourist are all alike. Croutons, bites of fried-in-butter bread, are passed in baskets around the table. Freshly grated scraped baby carrots, chopped celery hearts are also amply supplied, as is the best dry sherry or aquavit for additional full Nordic zoom. Little fat pieces of lemon and-or orange add still more zip.

SWEDISH FRESH VEGETABLE SOUP

Two celery stalks, including tops; onions, known as scallions in the U.S.A., chopped finely. Include minced chives, fresh parsley, fresh well-washed young spinach tendrils, cauliflower buds with virgin leaves intact, fresh juvenile green peas still in their protective shells, 6 of the newest-ever baby local artichokes (rinsed in salt water). Make a puree from all of these vitamin-giving necessities, add to cooked or canned beef bouillon. When this heavenly mixture blends, taste for a real beefeater's flavor. Add suateed ground round, in little balls, seasoned with tomato paste, curry powder...let stand. After the usual hors d'oeuvres of pickled herring, sardines, pickled beets, sprinkled with sieved hard-done eggs, anchovies and green olives, with a large supply of party-size pumpernickel slices, smoked salmon, shrimp, pickled gherkins, why not just have the smorgasbord at home? Then on to Mrs. A. and Mr. G's for the most beautiful soup 'n sandwich combo.

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Behind Library-Phone 624-5007

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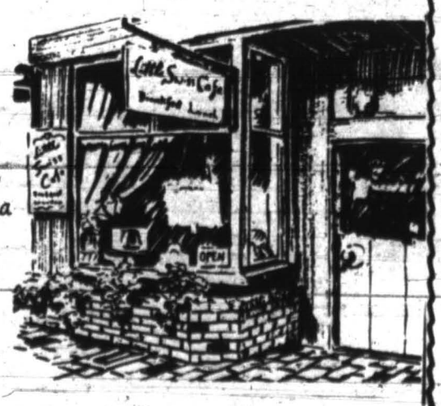


All the Airport Beauty and Fascination at Unhurried Delightfully Leisurely Monterey Peninsula Airport

TRY OUR CHAMPAGNE STEAK DINNER FOR TWO

Choice steaks, deliciously marinated in imported spices and wines, soup or sala d, baked potato, sour cream, chives, bread, butter and champagne.

Complete dinner for two — $8.50 Served nightly.

Golden Tee

Monterey Peninsula Airport

Call 373-1232 for Reservations.

Open Daily for Lunch and Dinner

SPECIALIZING IN STEAKS — SEA FOOD

VISIT OUR COCKTAIL LOUNGE

SWISS TAVERN

The SWISS RESTAURANT

Serving authentic CORDON BLEU SCALLOPINI WIENER SCHNITZEL and FONDUE BOURGUIGNONNE

Domestic & Imported Beer and Wines

Lincoln bet. 5th & 6th Phone 624-5994

Open daily 5:30-9:30 p.m. Closed Tuesday

Sundays 5-9

Lincoln Lane, Carmel Reservations advised

In Heple House Courtyard
West S. Junipero, between 5th & 6th
Carmel, Calif.
(across from the Jade Tree)

in the Keeping Room's
Gourmet Picnic Garden
EVERY SUNDAY FROM 9 TO 2:30
Champagne Brunch
3.95 includes orange juice, coffee, tea or milk, and a glass of Very Dry or Cranberry Champagne.
With a choice of:

1. Creamy custardy Quiche Lorraine– a happy marriage of fresh Carmel Valley eggs with Chablis and cream smothering lean, tender Canadian bacon & swiss cheese enfolded in a crusty pastry shell and baked to a mellow goodness. Tomatoes Provençal and hot scone with melty butter.
2. Fresh Oyster Scrambled Omelette a happy combination for seafood lovers served with Canadian Bacon and chilled asparagus spears. A hot scone, of course, and choice of jams or condiments from the old stove tasting bar.
3. Orchard Omelette– light, tender eggs, cream, Chablis and parsley, beaten to a froth, then quickly worried thru a butter bath and served bedecked with bananas in pure maple sugar cream, pineapple, fresh mint and berries. Canadian Bacon and hot scones round out this fruit garden scene.
4. Delicately Curried Eggs– a scramble topped off with sliced almonds and flavored with dru's fabulous curry seasoning and Chablis wine and cream with Canadian Bacon and a necklace of mango chutney, India sweetmeats, chives, "plum-crazy" and spiced whole apricot with scone.
5. Swiss Cheese Scrambled Omelette delectable swiss cheese is sprinkled into the cooking eggs, then jewelled with slices of ripe olives and served with spiced peach and fresh mint bouquet and piping hot scone from the oven to bedeck with goodies from the old stove tasting bar.

Children's portion, as above 1.35
(up to age 10)

Sunset views:

Afternoon of magic at Forest Theatre Sunday

BY FRANK H. RILEY, MANAGER SUNSET CENTER

ANOTHER SUNDAY and another program at the Forest. John Morrice, violinist, presented the first part of the program and then James Shuck, pianist, completed an afternoon of splendid music. Both John and James were recipients of Monterey Peninsula Chamber Music Society awards for 1971.

Forest Theatre must have felt very comfortable knowing that again it was offering an opportunity to young and promising performers. The weather, too, was most cooperative with bright sunshine to warm and audience and no wind to disturb the microphones.

Attendance for the day: 179 plus 4 performers, plus 2 staff, for a total of 185. A slight gain over last week's attendance.

NEXT SUNDAY - the 18th - the 2 p.m. performance will bring Frank Pasquarosa and Company to the Forest stage with a mystifying afternoon of Magic. Kids of all ages—8 to 88—will enjoy the fast moving show presented by this widely acclaimed magician. Don't miss it. The Forest Theatre is on Mountain View at the corner of Santa Rita—just a short walk up from Ocean. Admission at all Sunday afternoon programs is free.

FURTHER USE of the Forest Theatre begins on August 7 when the Studio Theatre opens a series of six Saturday Matinee premier performances of its musical production "You're a Good Man Charlie Brown." Show time is 2:30 p.m. each Saturday and tickets are now at the Studio and at Sunset. Adults admitted if accompanied by a child.

BACK AT SUNSET, while scores of musicians work on perfecting their program of music for the annual Bach Festival, a vigorous stage crew works on the mechanics of the various programs. Since last year Sunset has added many stage improvements, particularly new accoustical panels and improved and expanded lighting capabilities. These, together with the services of our own stage manager, Richard Brace, whose knowledge and experience are invaluable in surrmounting some of Sunset's stage idiosyncrasies, and whose services are available to the Festival staff at all times, should make for a memorable, smooth-functioning Festival. And now, with every concert entirely sold out, all will be inspired to present the greatest Carmel Bach Festival in all 34 years.

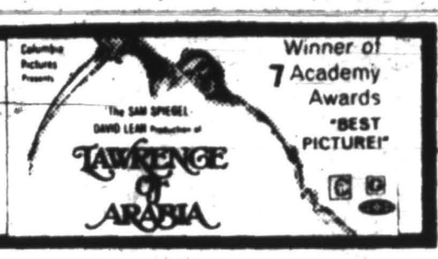
"CIVILISATION," the acclaimed television film series began last Sunday at the Naval Postgraduate School. It will continue for six more Sundays with the showing scheduled for 7 p.m. Pick up your free tickets at the Sunset Office.

AS ALWAYS, we invite you to join your old neighbors and to meet some new ones at Sunset Patio Picnic Days, each Wednesday at noon. Bring your lunch—we will supply coffee—and if you want to stay around for checkers or chess or dominoes, we'd like you to do that, too.

AS I WRITE this column each week, I often wonder if anyone reads it. This week my doubts were allayed; a nice lady called to point out that last week I neglected to tell the time of the Forest Theatre program on Sunday and also that I had failed to say where the Theatre is located. If you read the first part of this week's column again, you will notice that I have done better this time. Maybe some more of you have suggestions. Our phone number is 624-3996!

DON'T LOSE YOUR HEAD at the Forest Theater this Sunday when noted magician Frank Pasquarosa brings his Enchanted Afternoon of Magic to Carmel's outdoor theater at 2 p.m. Kids from eight to 88 can enjoy a mystifying, magical performance under the stately pines. This offering, sponsored by the City of Carmel-by-the-Sea and the Carmel Cultural Commission, is another in the series of free entertainments at the famed Theater which continue through Sept. 5th.

CARMEL'S VILLAGE Theatre
624-5341


Columbia Pictures Presents
The SAM SPIEGEL DAVID LEAN Production of
LAWRENCE of ARABIA
Winner of 7 Academy Awards
"BEST PICTURE!"

CRACKED CRAB and PRIME RIB BUFFET
FRIDAYS & SATURDAYS
5 'til 10:30 p.m.
5.45
A wide array of crisp salads, cracked crab, relishes, appetizers...plus a generous serving of prime rib. Dessert and beverage included.
Holiday Inn® Carmel
Highway One at Rio Road
Dial 624-1841

Carmel Valley Inn
Corner of Carmel Valley and Los Laureles Roads
Presents
Barry Rose
From New York
Nightly except
Mondays and Tuesdays

An exciting one-man show, singing and playing music from Bach to Peter, Paul & Mary
Dinner & Show $6.00 Dinner at 6:30 Show at 8:30
Second Show at 10 p.m. in The Lantern Room
Reservations 659-2261

Club XIX
Restaurant Francais overlooking the 18th green at Pebble Beach.
For luncheon and dinner.
DEL MONTE LODGE
PEBBLE BEACH
(408) 624-3811
Gate fee applied to bar and restaurant charges. Request receipt at entrance to 17-Mile Drive.

While Enjoying Your Gourmet Meal Look Out Upon This Magnificently Appointed Courtyard

In addition to great dining, Nick and Al also provide a truly elegant cocktail lounge (complete with grate fire) where Al Cannon will pour your favorite drink.

BRIAR HOUSE
RESTAURANT
CARMEL-BY-THE-SEA
LUNCHEON 11:30 - 2:30
COCKTAIL LOUNGE 11:30 A.M. - 2 A.M.
DINNER 5:30 - 11:30
YOUR HOSTS
AL MORAZ NICK LIMOV
7TH & MISSION • OPPOSITE PLAZA PARKING AREA 624-8406

Musical improvisations at Foundation next week

The Carmel Foundation will present Rolf Forsland at its regular Wednesday afternoon Town House program July 21. He will play from his own compositions which he calls "Improvisations."

While his musical training was grounded in the classics (he studied at the New England Conservatory of Music in Boston) and his technical skill evident, Forsland's work has a freshness and a sense of relevancy to the times. He says he is a "keyboard composer", but channelling his emotions, not always adhering to the traditional forms, according to his mood at the piano and the occasion, which makes for lively listening on the part of his audience.

Among his compositions included in the program are: Rhapsody No. 2, Impromptu in C minor, The Awakening, Rhapsody No. 1, The Ballad, East-West, Rhapsody No. 3, Romantic Fantasy and Hymn of Peace.

Forsland is a newcomer to the Monterey Peninsula, and the Foundation welcomes its members to hear this young man in the recital at Town House. As usual, the program begins at 2:30 p.m. and will be followed by tea for all guests.

A GERMAN WALL CLOCK, circa 1880, will be among the items available at the 14th annual Monterey Peninsula Antique Show and Sale at the Exposition Hall of the Monterey County Fairgrounds Friday and Saturdaynfrom noon to 9 p.m. and Sunday from noon to 5 p.m. Mrs. R.B. Haskell and daughter Loretta examine the clock in this photo. The event is sponsored by St. Mary's-by-the-Sea Episcopal Church.

KLRB begins voter registration drive

Radio station KLRB (FM) has begun a series of weekly voter registration drives at its Carmel studios, according to KLRB Program Director Bob Barron, "as part of our continuing policy of community involvement."

Voter registration, being conducted in cooperation with the League of Women Voters, will be on Wednesdays from 3 to 6 p.m. at the KLRB studios in Carmel, located on Dolores between Seventh and Eighth.

"We are especially encouraging newly enfranchised 18, 19 and 20 year olds to register to vote, but we welcome potential voters of all ages to come by and register," says Barron.

The station's voter registration drive is being supported by on-the-air announcements, posters, and newspaper publicity.

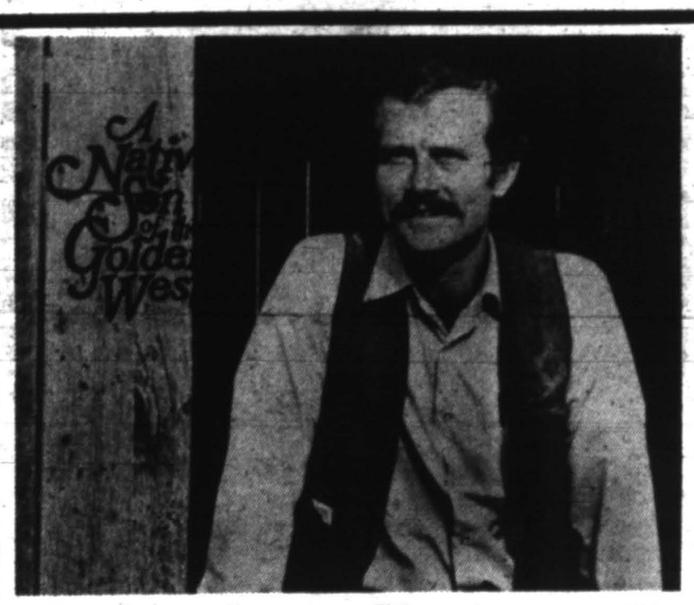
Masters Concert
K-WAVE Stereo (96.9

THURSDAY, JULY 15
Handel - Water Music.
Beethoven - Violin Concerto in D major, Opus 61.
FRIDAY, JULY 16
Mahler - Symphony No. 10.
Tschaikovsky - Serenade in C for String Orchestra.
SUNDAY, JULY 18
Opera: Wagner - Tristan and Isolde.
MONDAY, JULY 19
Strauss - Don Quixote, Opus 35.
Tschaikovsky - Piano Concerto No. 2 in G major for Piano and Orchestra, Opus 44.
TUESDAY, JULY 20
Lalo - Cello Concerto in D minor.
Thompson - Symphony on a Hymn Tune.
WEDNESDAY, JULY 21
Bach - Goldberg Variations: Aria and Variations, 1-15; Goldberg Variations: Variations 16-30.
Mahler - Symphony No. 4 in G.

K-WAVE STEREO
KWAV FM 96.9
is also heard on
MPTV CABLE CHANNEL 13

Salinas Performing Arts Inc.
presents
World's Most Acclaimed Musical

Fiddler on the Roof
BASED ON SHOLOM ALEICHEM'S STORIES
Music by JERRY BOCK Book by JOSEPH STEIN Lyrics by SHELDON HARNICK
Salinas High Auditorium
July 16, 23, 24, 30, 31st
8:30 p.m.
Adults - $3.00 -- Students - $1.50
Tickets - Gadsby's and Door



Author James Houston will autograph copies of his new book at the
Thunderbird
3½ MILES EAST OF HWY. 1 ON CARMEL VALLEY RD.
Sunday, July 18th from 5-7:00 p.m.
Everyone Invited

CINEMA 70
373-4777
IN DEL MONTE CENTER
A ROBERT WISE PRODUCTION
THE ANDROMEDA STRAIN
A UNIVERSAL PICTURE TECHNICOLOR PANAVISION
G
Friday & Saturday 8:00
Matinee Saturday & Sunday 2:00

RATED G BUT MAY BE TOO INTENSE FOR YOUNGER CHILDREN.

The **RED PARLOR** *of the* **PINE INN**
Gourmet sandwiches. Your favorite cocktails.

Steinbeck Theatre
On Historic Cannery Row
375-8000
HUNTING PARTY
Candice Bergen
Oliver Reed
2nd Feature
MIDNIGHT COWBOY
Dustin Hoffman

Valley Cinema
Carmel Valley Road
624-5111
GIRSSOM GANG
Kim Darby
Scott Wilson
also
BLOODY MAMA
Shelley Winters

Cinema 70
In Del Monte Center
373-4777
STARTS FRIDAY
ANDROMEDA STRAIN
Arthur Hill
David Wayne

STRAW HAT PIZZA PALACE
Catering to Families
PIZZA TO GO!
Carmel Center across from Holiday Inn
624-0168
Movies start nightly at 6 p.m.

STUDIO THEATRE RESTAURANT
Dolores bet. 7th & Ocean, Carmel
Reservations 624-1661 624-2321
THE MUSICAL COMEDY HIT
How to Succeed
In Business Without Really Trying
Nightly Except Monday & Tuesday
Dinner & Show $6.50
(Fri. & Sat. $7.00) Show Only $3.00
Dinner at 7 Curtain at 8:30
(Sunday one hour earlier)

ALL SEATS
Adults 99c Children 50c

JERRY LEWIS CINEMA
Carmel Center, Hiway 1 & Rio Rd. 624-2792

CINEMA I	CINEMA II
MY FAIR LADY	LOVE STORY

Hurry, Last Two Weeks!
Community Theatre of the Monterey Peninsula Presents
The "Impossible Dream" Musical

Man of la Mancha
CIRCLE THEATRE
Casanova bet. 8th & 9th, Carmel
Wed., Thurs., Fri. & Sat. at 8:30 p.m.; Sunday at 7:30 p.m. General admission $3; students and enlisted military $1.75 with ID card. Reservations 624-2669.

United Artist Theatres

U.A. Regency 375-6808 MONTEREY AT ALVARADO
Klute
also
Cool Hand Luke

HILL 375-7800 FULLER AT SOLEDAD DR
Nana
also
Eugenie

Golden Bough 624-4064 Carmel Monte Verde Ave
"Summer of '42

Automovie Beach Road & Drew St. MARINA
Doctor Phibes
also
Dunwich Horrors

U.A. State 372-4565 MONTEREY AT ALVARADO
Le Mans
also
The Great Bank Robbery

GROVE 372-8581 612 LIGHTHOUSE AVE PACIFIC GROVE
Support Your Local Gunfighter
also
Valdez is Coming

We are pleased to announce
the merger of

CARMEL SAVINGS
and Loan Association

and

PALO-ALTO SALINAS SAVINGS
and Loan Association

The name of the merged Association
will be

PALO ALTO-SALINAS SAVINGS
and Loan Association

Our office in Carmel will remain at
DOLORES and 7TH AVENUE

And we are open for business daily
Monday-Thursday 9:00-4:00
Fridays 9:00-6:00

We at Palo Alto-Salinas Savings are proud to become a participating member of the Monterey Peninsula. We have served residents of the Peninsula for many years, and it is now a particular pleasure to be a part of Carmel and the Peninsula community. We hope you will soon come to know us as . . . someone you can depend on.

Palo Alto-Salinas Savings
and Loan Association

HOME OFFICE • PALO ALTO

DOLORES and 7TH AVE. • CARMEL

TELEPHONE 624-1552

The Carmel Pine Cone

SECTION III

Supervisors turn down pay raise by 3-2 vote

By a 3 to 2 vote, Monterey County supervisors rejected Tuesday a recommendation that their salaries be increased from $800 to $1000 a month.

Supervisor Willard Branson of Carmel Valley, who had decided before the board meeting to vote against the proposed salary increase, was joined by supervisors Warren Church and Ellis Tavernetti in killing the proposal.

Board chairman Arthur Atteridge and Supervisor Loren Smith of Seaside voted for the increase on the grounds that the salaries of Monterey County supervisors are substantially lower than those received by supervisors in other counties of similar size.

The salary increase was recommended by a blue ribbon committee headed by Superior Court Judge Ralph Drummond. The committee said the increase was jusitifed because the job of supervisor, theoretically a part-time position, is in fact more than a normal full-time job. All supervisors have said they work more than 40 hours a week to fulfill their elected responsibilities.

In voting against the pay raise, Branson read this statement he had prepared in advance of the meeting:

"First I wish to thank the committee for its valuable time spent in studying the recommendations for supervisors' salaries.

"Anyone closely observing the activities well knows that the suggested salary increase is not too great.

"There is a much more important and far-reaching principle involved, however. That is the principle of leadership in the fight against inflation and loading of the property tax.

"Both federal and state legislators decry the so-called 'cost of government' but have shown me no evidence that they are willing to start the fight against it at the level of their own purse strings. We must take no less a sharp look at our willingness to sacrifice income—regardless of our work load.

"The working man is forced to go on strike for more wages with which to fight inflation; the retired citizens must cut down on their standard of living, and we must show leadership by not asking for an increase no matter how well deserved.

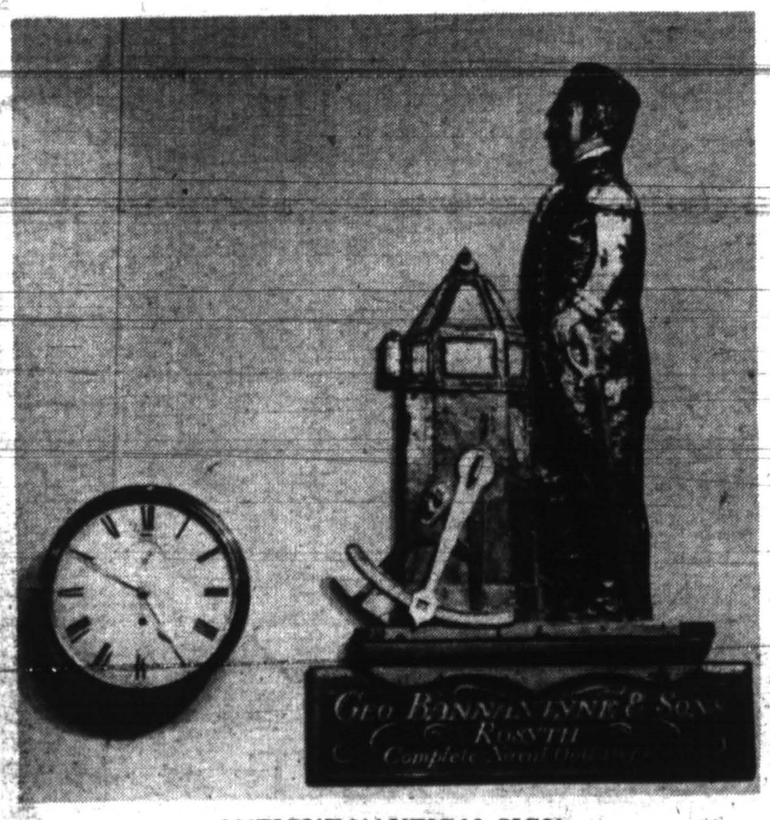
"And finally, I sought this job of supervisor—and while it is increasing in responsibility and work, so does it increase as a privilege to contribute to the cause of my fellow man. I will settle for the satisfaction received from the knowledge that each year my contribution to our wonderful society is greater."

ALL RECORDINGS

referred to in "MUSIC CORNER" are available at Carmel Music...also tapes, stereo equipment custom installation.

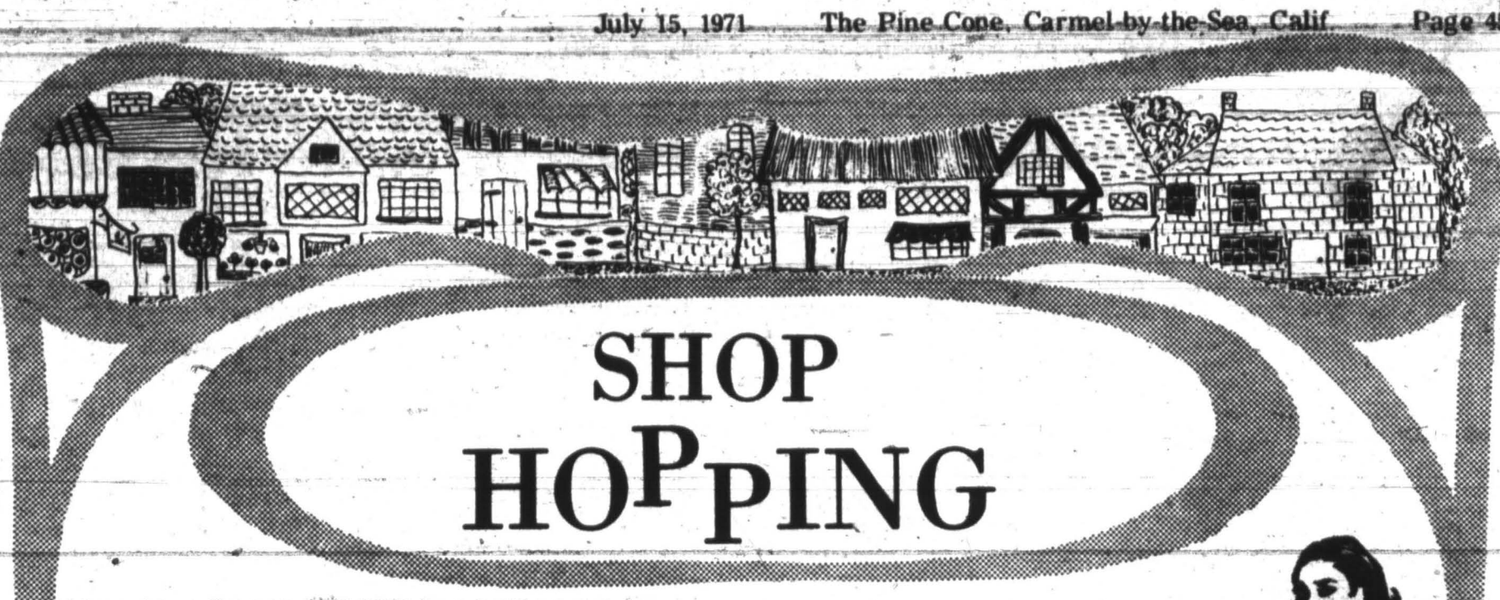
CARMEL MUSIC

Dolores & 6th 624-9695



ANTIQUE NAUTICAL SIGN

Among the rare antiques received by Luciano in his recent English shipment is this colorful sign proclaiming "Complete Naval Outfitters". To the left of the sign is a ships clock with brass case of rare size and design. For a true adventure into a beautiful world of the past visit Luciano Antiques, San Carlos and 5th in Carmel.



SHOP HOPPING

If the unusual and the original appeal to you then be prepared to be delighted by the shops at historic Doud House...YOUNG RAGS, aptly called the "grandmothers' trap" offers the ultimate in infants' wear and girls' thru size 10...the SILK ROOM offers exquisite silk fashions and accessories, shows originals by YenYen of Malaya...featured at the UNICORN, Mazoltov's needlepoint, Mountain Artisans patchwork, select antiques. DOUD HOUSE SHOPS, 177 Van Buren St., Monterey (a block above First Theatre across from Perry House). Open 11 to 5, Closed Sundays.

A tempting summer repast...Bel Paese cheese with fresh melon, a little prosciutto, bread sticks, and a nice light wine. A call to the Mediterranean Market will have everything ready (except the melon), and if in doubt about the choice of wine you can rely on their expert recommendation...from the finest selection of Imported and California wines. MEDITERRANEAN MARKET at Del Monte Center, Monterey. Open Sundays, too. Ample free parking. Phone 373-0555.

The beloved shirt-dress, the most wanted fashion of the season, in a beautiful imported print...completely feminine, perfect for most all occasions. Sash belt is set in the back, front zips from neck to waist for easy step-in, skirt falls gracefully in unpressed pleats. Multicolored brown with orange or grey with slate blue. In easy care polyester...sizes 8 to 16...$48.

At CACHET on Dolores south of Ocean, Carmel. Open Sundays 11 to 3:30. Phone 624-1638.

Castle in Carmel has added clothes by Lilli Ann to their newly redecorated Boutique. The most beautiful brocades, leathers, and knits are used throughout the collection displayed here...each costume with its own coat or jacket. Sketched, a four piece wool knit walking suit in deep rich purple and white, with smart stitch detail...$175. CASTLE IN CARMEL on Dolores between Ocean & 7th.

Open every day and Sunday 9:30 to 5:30. Phone 624-5733.

New for Fall by Georgia Bullock . . . a basic dress to wear 'wherever' forever . . . black and white plaid 100 percent wool, belted and fringe detailed . . . $160. A special preview of this famed California designer's Fall collection, including the style described and sketched, will be shown, and informally modeled, this Thursday, Friday and Saturday, July 15, 16 & 17 . . . at KRAMER'S in Carmel.

Ocean Avenue near Lincoln (next to the Library). Phone 624-4088. Closed Sundays.

'Sweet tooths' pleasantly and painlessly satisfied daily...at Carmel Candies...evenings now, too, Thursday thru Sunday till 10 p.m. Delicious home-made confections that please every appetite...refreshing fruit jellies, hard candies, incomparable chocolates...even these outrageously oversized lollipops sketched. Stop in anytime at the sweetest shop in town...CARMEL CANDIES in the Doud Arcade on Ocean Avenue, Carmel. Mailing service. Phone 624-3867.

Call Muriel — 624-3881

Christina Johnston weds Peter Melone Reynolds

MR. AND MRS. PETER MELONE REYNOLDS

The sun-drenched deck of the hillside home of Mrs. Gladys R. Johnston was the setting Saturday for the marriage of her granddaughter, Christina Alexandra Johnston to Peter Melone Reynolds.

The bride is the daughter of Markham Johnston of Groveland and the late Mrs. Alexander Evans. The groom is the son of Mr. and Mrs. Quentin Reynolds of San Francisco. His father is chairman of the board of Safeway Stores.

Christina is a graduate of Marlborough School in Los Angeles and attended finishing school at Finch. She made her Los Madrinos debut in Los Angeles in 1967 and then enrolled at the University of California at Berkeley. She interrupted her studies to spend a year and a half traveling in Europe and will return to UC Berkeley in the fall as a senior. She is affiliated with Kappa Alpha Theta sorority there.

Reynolds attended Robert Louis Stevenson School in Pebble Beach and then spent three years in the Marine Corps, including a one-year tour of duty in Vietnam. He attended the University of California at Berkeley, studied abroad in Madrid and toured Europe, and returned last year to Berkeley where he is now a senior.

Officiating at the outdoor ceremony was the Rev. Oscar M. Pitcock of the Church of Religious Science, Monterey.

The bride wore an ivory-colored Mexican wedding dress, complemented by the groom's colorful, embroidered Mexican vest, worn over an eyelet-embroidered shirt.

Bridal attendants wore Empire-style gowns in varying colors and carried bouquets of colorful field flowers with delicate light green ribbon streamers.

Maid of Honor was Doris Kendrick of Los Angeles. Bonnie Burton and Mrs. Terrance O'Reilly of Los Angeles, Karen de Bokker of Honolulu and Markli Ann Johnston of Groveland were bridesmaids.

Best man was G. Garner Green, jr. of Berkeley.

Eighty-five guests enjoyed the open-air reception following the ceremony. The deck and living room of Mrs. Johnston's home were filled with urns of brightly colored flowers. Tables and a gazebo were set up in the patio and large driveway where guests were served a champagne buffet luncheon. Music was provided by a four-piece orchestra whose members were friends of the bride and groom.

Pre-nuptial festivities included a dinner party Friday evening given by the groom's parents at La Playa Hotel in Carmel for the bridal party and families.

The new Mr. and Mrs. Reynolds will honeymoon in Banff, Canada, motoring up via the Redwood Highway. Upon their return, they will live in Oakland.

AUTHOR JAMES HOUSTON will be at the Thunderbird Book Shop on Sunday, July 18th, from 5-7 p.m., autographing copies of his latest novel, "A Native Son of the Golden West." Houston is seen here with Mrs. Webster Downer (left) and Jean Darragh at a writers party given in his honor last Sunday, at the Perry House in Monterey. The autographing party will be co-hostessed by Mrs. Downer, Mrs. Darragh and Mr. and Mrs. John Waldroup, owners of the book store.

Safeway promotes two local men

Safeway Stores, Inc. has promoted two local employees as part of a series of management changes recently made by the food firm.

The local men involved are Robert M. Torma, now manager of the Marina Village Shopping Center Safeway Store, and James E. Kelsey, formerly assistant manager of the Carmel Center Safeway store who succeeds Torma as manager of the Mid-Valley Shopping Center Safeway unit.

Torma started his Safeway career as a food clerk in Monterey in 1964. He was promoted to assistant store manager in 1967 and to store manager in 1969.

Torma was born in Ashtabula, Ohio and after completing schooling and service in the U.S. Navy came to the Bay Area. He and his wife, Jeannette, live in Salinas with their two children—Robert and Lynette.

Kelsey joined Safeway as a food clerk in 1960 in Salinas. He was promoted to assistant store manager in 1966 and served in that capacity in Carmel, Seaside, Marina and Salinas.

Kelsey grew up in the Salinas area and attended Hartnell College. He now makes his home in that city with his wife, Everileen.

Don Hamilton

Presents

Four Weeks

of

Intensive Tennis Clinic

ADULT SESSIONS

9 a.m. - 12 noon

July 19 - 23 Aug. 2 - 6

July 26 - 30 Aug. 9 - 13

JUNIOR SESSIONS

2:30 to 4 p.m. Same Dates

INSTRUCTORS:

Don Hamilton
Head Professional
Beach & Tennis Club

Nancy Chaffee Kiner
Head Professional
Palm Springs

Tina Lyman
PAC 8
Singles Champion

Adult Tuition
$60.00

Junior Tuition
$40.00

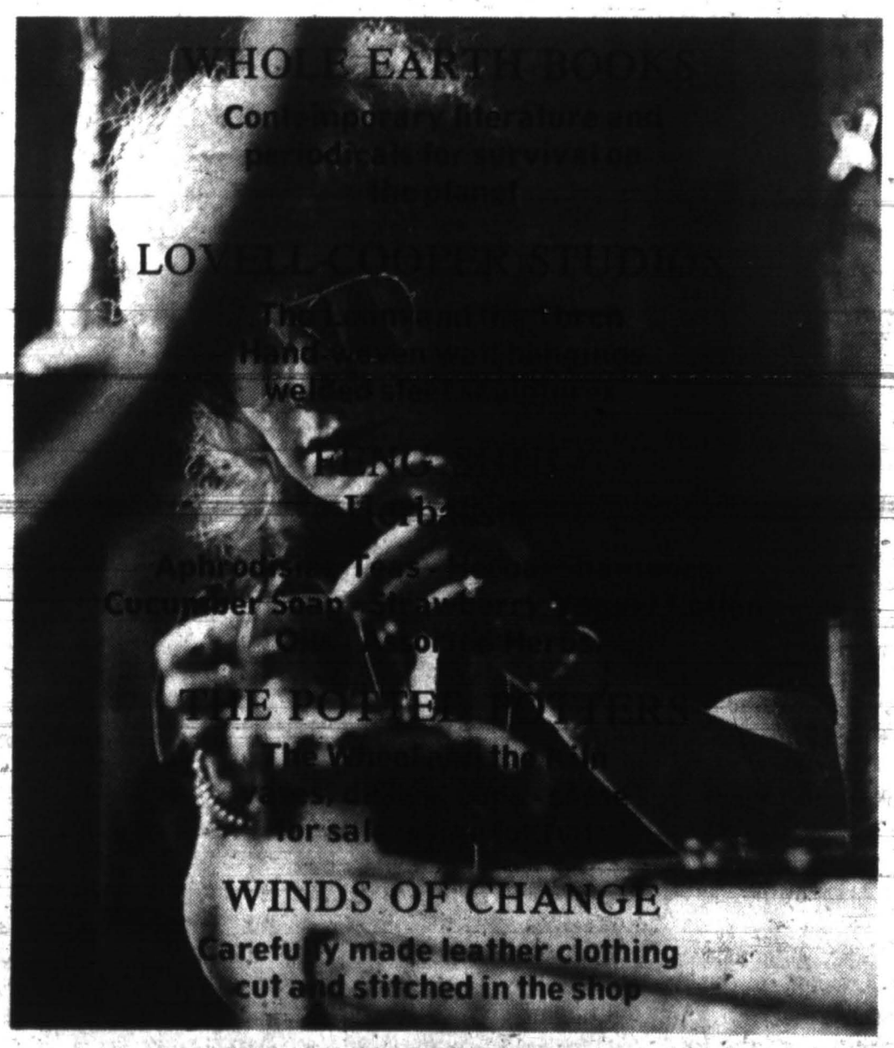
THE BEACH AND TENNIS CLUB

PEBBLE BEACH CALL 624-0106 FOR INFORMATION

WHOLE EARTH CRAFT CENTER

The Peninsula's Vanguard Workshop Gallery

NEAR CANNERY ROW



15 PRESCOTT AVE.
MONTEREY

open Noon to Midnight o closed Mondays

372-4200 372-9649

Assessed valuation climbs $1.5 million:

New Carmel city budget calls for 6c tax increase

The city released a proposed 1971-72 budget Tuesday of $1,184,101 which, if adopted, would require a six-cent increase in the tax rate to $1.31.

The 1970-71 adjusted budget, which was financed in part by a $1.25 tax rate, wound up at $1,111,994. The city last year decreased the tax rate by six cents from the 1969-70 rate of $1.31.

The budget will probably be presented to the council for adoption at its regular monthly meeting on Aug. 4.

In fiscal 1970-71, Carmel was given an assessed valuation of $27,990,358. Assistant City Administrator Ralph Cowen told the Pine Cone that he called County Auditor Stanley Davis Tuesday and received a preliminary 1971-72 Carmel assessed valuation of $29,522,258.

Despite the increase of $1.5 million, Cowen said the new valuation would not appreciably hold the tax rate down because of a six percent expected delinquency in property tax payments and property tax exemptions of around $400,000.

Total property tax revenues of $341,696 will be needed to balance the budget, he said.

There have been several changes in financing procedures in this year's budget.

In the past, Sunset Center and Forest Theater operational funds and salaries came from the general fund while enchancement was financed by the hostelry tax. In the proposed budget, all cultural activities are departmented into a separate fund financed by the motel tax.

Also in past budgets, parks, parkways and parking lots were financied through the general fund. In the proposed budget, they come under the hostelry tax with cultural activities.

Also new, street maintenance in the main will come from a separate fund financed by state gas tax monies. In the past, street maintenance was in part also included under the general fund.

As in the past, the Harrison Memorial Library budget is segregated from the general fund, including salaries.

Salaries account for more than half the budget, up to $732,846 overall as compared to $685,406 last year.

Broken down into departments, proposed salaries are: library, $78,891 ($74,491 last year); police department, $224,430 ($204,258 last year); fire department, $82,426 ($76,662 last year); public works, $205,093 ($194,430 last year); administration, $54,990 ($54,826 last year); building inspection, $32,016 ($29,724 last year); Sunset and Forest, $39,488 ($34,743 last year).

The department breakdowns, which include the salaries just listed, are: library, $107,074 ($102,057 last year); police, $249,520 ($227,436 last year); fire, $106,722 ($102,640 last year); public works, $228,319 ($217,555 last year); administration, $68,530 ($67,683 last year); building inspection, $36,526 ($33,868 last year); Sunset and Forest, $94,788 ($77,026 last year).

Among other expenditures: functional services - auditing, engineering, legal expenses, administrative materials and supplies - $30,928 ($32,178 last year) planning commission expenses, $1,535 ($1,786 last year); civic activities and unsegregated expenses, $15,780 ($13,536 last year); street lighting, $10,926 ($11,400 last year); parks, parkways, and parking lot (financed by the hostelry tax); $8,725 ($8,500 last year).

Also: Municipal structures - maintenance and repair and plant supplies - $14,150 ($13,649 last year); street maintenance, $28,250 ($13,500 last year); employee health and insurnace benefits, $68,583 ($60,008 last year); employee retirement, $76,000 ($80,000 last year); fire prevention, $8,326 ($8,800 last year).

For the liquidation of the Sunset Center bonds, $33,850 is earmarked, $2,000 less than last fiscal year.

CITY OF CARMEL-BY-THE-SEA
BUDGET REQUESTS, 1971-72
Summary - All Accounts and Funds

	70-71 Adopted	70-71 Adjusted	70-71 Expended	71-72 Requested
SALARIES	$596,390	$610,915	$605,716.17	$613,467
ALLOWANCES & AWARDS	22,844	22,190	20,047.58	21,554
TRAVEL & PERSONAL EXPENSES	7,015	7,771	8,272.79	6,497
DUES & MEMBERSHIP	851	795	498.00	695
SERVICES	23,551	23,954	23,819.11	24,874
UTILITIES	15,325	17,000	17,005.00	8,900
TELEPHONE	6,390	6,167	6,147.72	5,752
MAINTENANCE & REPAIR - OPERATION	7,300	6,659	7,663.06	6,800
MATERIALS & SUPPLIES - OPERATION	17,900	18,170	18,447.87	18,946
MAINTENANCE & REPAIR - PLANT	4,149	4,149	3,490.71	3,400
MATERIALS & SUPPLIES - PLANT	20,175	22,175	20,475.35	1,000
FUELS & LUBRICANTS	5,950	7,050	7,727.78	7,000
POSTAGE & SHIPPING	1,815	1,631	1,338.85	1,920
PRINTING	2,050	2,468	1,446.93	2,900
PUBLISHING	1,500	1,554	1,024.47	1,200
DOCUMENTS & PUBLICATIONS	2,080	2,340	3,480.05	1,900
RENTAL & LEASES - EQUIPMENT	16,950	16,464	13,675.54	18,966
UNSEGREGATED	1,000	100	-0-	1,100
SUB-TOTAL STANDARD ACCOUNTS	$753,235	$771,552	$760,546.98	$746,871
GENERAL MUNICIPAL FUNCTIONS	13,290	13,536	12,580.35	15,780
INSURANCE	56,463	60,008	59,139.07	68,583
(1) SUB-TOTAL GENERAL FUND	$839,988	$862,066	$832,266.40	$831,234
(2) RETIREMENT FUND	80,000	80,000	80,977.30	76,000
(3) SUNSET BOND FUND	35,980	35,980	34,430.00	33,850
(2) CAPITAL OUTLAY FUND	35,122	42,432	40,352.31	41,685
(3) CULTURE, PARKS & PUBLIC FAC.				94,780
(4) STREET MAINTENANCE				28,250
SUB-TOTAL CITY OF CARMEL				$1,105,807
(2) HARRISON MEMORIAL LIBRARY	91,516	91,516	95,385.78	78,294
TOTAL BUDGET	$1,082,606	$1,111,994	$1,083,411.79	$1,184,101

(1) FUNDED PARTIALLY BY PROPERTY TAX MONIES
(2) FUNDED ENTIRELY BY PROPERTY TAX MONIES
(3) FUNDED ENTIRELY BY HOSTELRY TAX MONIES
(4) FUNDED ENTIRELY BY GASOLINE TAX MONIES

Palo Alto-Savings net earnings up 30%

A 30 percent increase in net earnings for the first six months of 1971 over the comparable period last year was announced Tuesday by Firmin A. Gryp, president of Palo Alto-Salinas Savings and Loan Association. Earnings through June 30, 1971 topped $2,706,250, or $1.15 per share, compared to $2,069,498, or $0.88 per share for the period last year.

The figures reflect the recent merger of Carmel Savings into Palo Alto-Salinas Savings, combining the 1970 six-month statements of the two companies for comparative purposes.

A $45,103,400 increase in savings was reported, eleven times greater than the $4,385,558 figure for the first six months of 1970. Loan production volume for the period reached an all time high of $80,300,000, two and one-third times the 1970 January to July production.

In making the announcement, Gryp noted that the assets of the company had now crossed the half-billion dollar mark ($503,341,250) making it one of California's ten largest associations. Opening of the firm's newest branch location in the Montclair district of Oakland is anticipated with the next few weeks.

Supervisors to act on re-district

A redistricting plan which would give Monterey County three coastal supervisors was taken under consideration by the Board of Supervisors at its meeting Tuesday.

The board put off any action on the new plan until next Tuesday at 2 p.m. in order to give all supervisors time to study the proposal.

The plan has the backing of Monterey and other cities on the Monterey Peninsula and the city of Salinas.

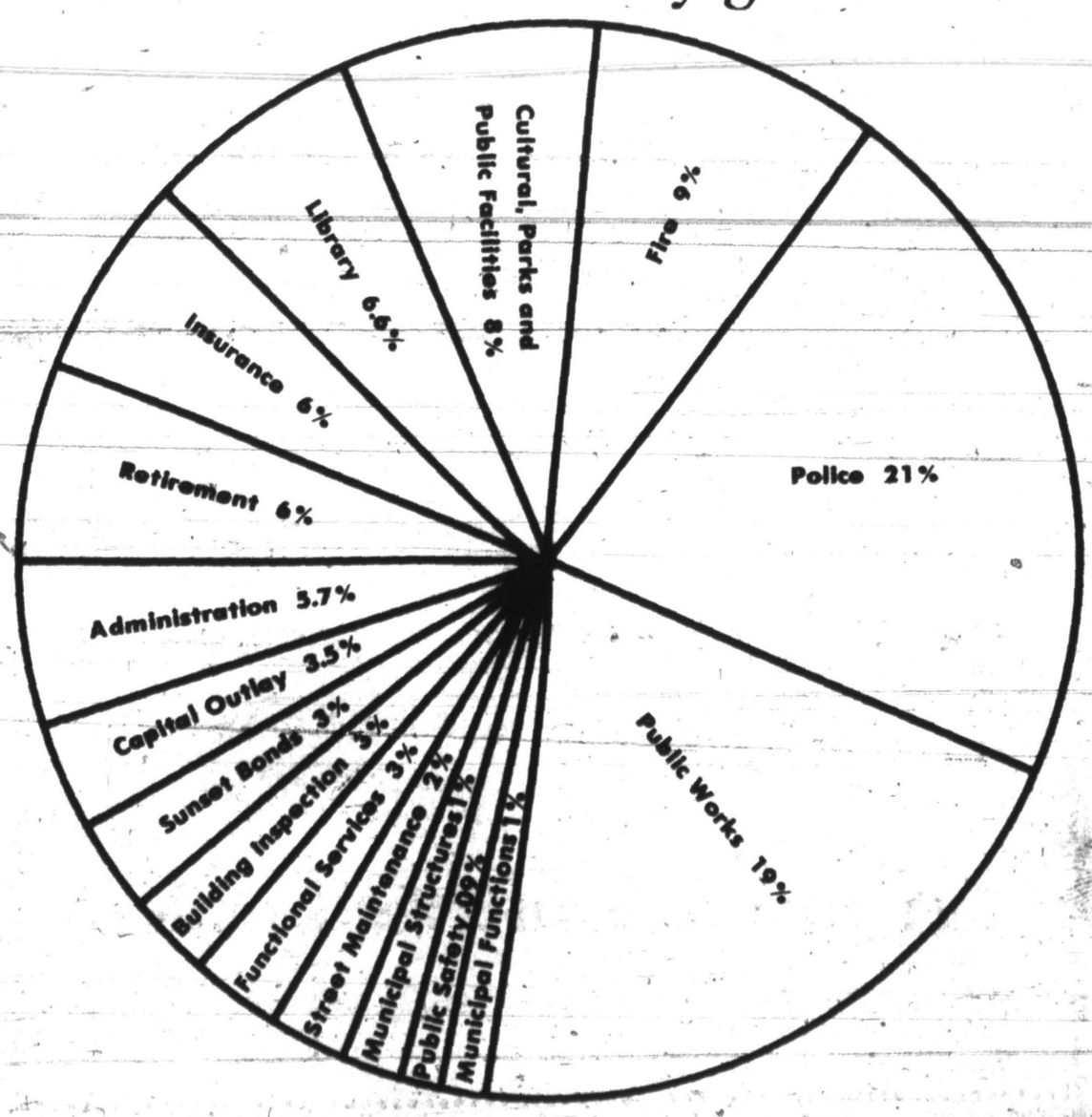
Basically, it would mean that Supervisor Willard Branson's fifth district would stay almost intact, except that a portion of Monterey east of the freeway would be shifted unto the fourth district.

Loren Smith, representing the fourth district, would remain in Seaside and pick up additional population from Fort Ord. The third coastal supervisor would be Warren Church of North County, who would give up the area he now represents in north Salinas in exchange for a shift west and a section of Fort Ord.

This would leave the Salinas Valley divided between Board chairman Arthur Atteridge, who would keep most of Salinas and move into the Corral de Tierra-Toro Park areas, and South County supervisor Ellis Tavernetti.

Tavernetti's third district, which is largest in area but smallest in population, would extend into the Alisal area of east Salinas to bring it up to the required 50,000 population for each supervisorial district.

Where the money goes:



Oak moth invasion at low ebb this year in Carmel

The infestation of oak moths was at a low ebb this spring in Carmel's 3,500 oak trees, City Forester Gregory D'Ambrosio told the forestry commission Tuesday.

D'Ambrosio presented the commission a report of the spring oak moth spray program, including costs, and need to prevent infestation of the trees which comprise almost a third of Carmel's urban forest, and descriptions of the insecticide used, mode of operation and the insects.

The full text of the report follows:

OAK MOTH SPRAY PROGRAM

Carmel is noted primarily for three tree species, Monterey Pine, Monterey Cypress and Coast Live Oak. These three species comprise the largest percentage of the total number of trees within the Carmel city limits. There are some 3,500 oaks in Carmel. This means that approximately 31 percent of our urban forest is comprised of this one species. Thus, an insect infestation of any magnitude should be a serious concern of the forester, forestry commission and the citizens of Carmel.

To date, our only real protection against such insect attacks is a carefully planned spray program to prevent a complete or partial defoliation of the oak trees on our city streets. Contained in this report is a discussion of the insect problem, the insecticide used, mode of operations with accompanying maps, cost of materials and labor, and a summary of the worth such a program offers.

I - THE INSECT

To understand the necessity for a spray program of this magnitude, we first must know what the insect is, and what it will do if unchecked. The oak moth is a leaf devouring insect which lays its flattened eggs in masses on leaves, limbs and the trunks of trees. After hatching in late winter and early fall, the larvae feed on oak leaves while periodically casting their skin five separate times. The insect completes its development in late May and early June. During the first three Instar periods, April and early May, the larvae are vulnerable and can be controlled by means of a conventional spraying method.

If left unchecked, there is little chance that the insect can be controlled. Control is all we can really accomplish since it is difficult to spray all the trees within the short period available to us. The insecticide we use is selective and allows natural enemies such as parasites, predators and wilt diseases to continue attacking the oak moth larvae after we have sprayed.

The infestation of oak moths in the spring of 1971 was, according to Dave Kocmith of Ortho, at a low ebb in the seven-year cycle of this particular insect pest. If this is true, the next few years will show exactly how effective our spray program is. Past infestations have been more severe. If they should occur again, preventions will almost certainly be necessary.

II - THE INSECTICIDE

ORTHO HANDBOOK - Sevin Carbaryl insecticide is a synthetic organic pesticide belonging to the Carbamate chemical group. Sevin displays a wide range of activity—rapid to moderate speed of action and extended residual properties. It is safer to handle than many other insecticides, very rarely phytotoxic to plants at insecticidal dosages, and is effective against insects which are developing resistance to many other insecticides. Sevin has a relatively low degree of toxicity to higher animals and is one of the safer pesticides to handle.

Sevin kills by direct contact with the insect or by stomach poisoning. It is a selective agent, but will kill beneficial insects such as bees and lady beetles. Sevin is a synthetic organic pesticide and will break down readily in the environment. The insecticide has a half life of seven to ten days in the dry climate of the Carmel area. Although this insecticide is considered one of the safest, all insecticides are poisonous.

Extensive protective measures have been taken in the interest of both the public and those individuals who are spraying. Protective equipment is available, and physical examinations and blood tests will be given before any employee begins any future spray program.

III - MODE OF OPERATION

The spraying of city trees is carried out on a street-to-street basis beginning in the northeast section of town, Section No. 1, and continuing by sections until all streets have been sprayed. Those areas where dense oak concentrations are located are examined first to determine if selective spraying is necessary. If so, those areas are sprayed first and then covered again during the normal spray program, thus assuring an optimum kill.

V - SUMMARY

It is evident that there are certain factors to be considered when attempting a large scale spray program such as we have in Carmel. If we are careful and conscientious in our considerations, there should be few, if any, problems. The major consideration should be for the maintenance and preservation of our urban forest, and for a high degree of responsibility toward the betterment of that forest.

IV COST OF LABOR AND MATERIALS

$134.19	- 213 gallons Volck oil
402.38	682 pounds Sevin Carbaryl insecticide
47.25	- 7 gallons x77 spreader
410.40	- 114 hours labor cost
$994.22	- Total cost Oak Moth Spray Program
21,100	- Total gallons pumped
$ .28	- Average cost per tree
5 2-3	- Average gallons sprayed per tree

FRESNO STATE GRADS

Three students from Carmel and two from Pebble Beach were among the 3,354 graduates of the Class of '71 at Fresno State College.

Donald A. Blanks, Kerry M. Spence and Ronald A. Gorrell, all of Carmel, were awarded bachelor's degrees at the 60th commencement on June 3.

John F. Hague and Vaughn Marjorie Hague of Pebble Beach also earned their bachelor's degrees at Fresno State.

Joanne Nix

ANNOUNCES

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August 1 through 13

Thirteenth Season

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mirrors
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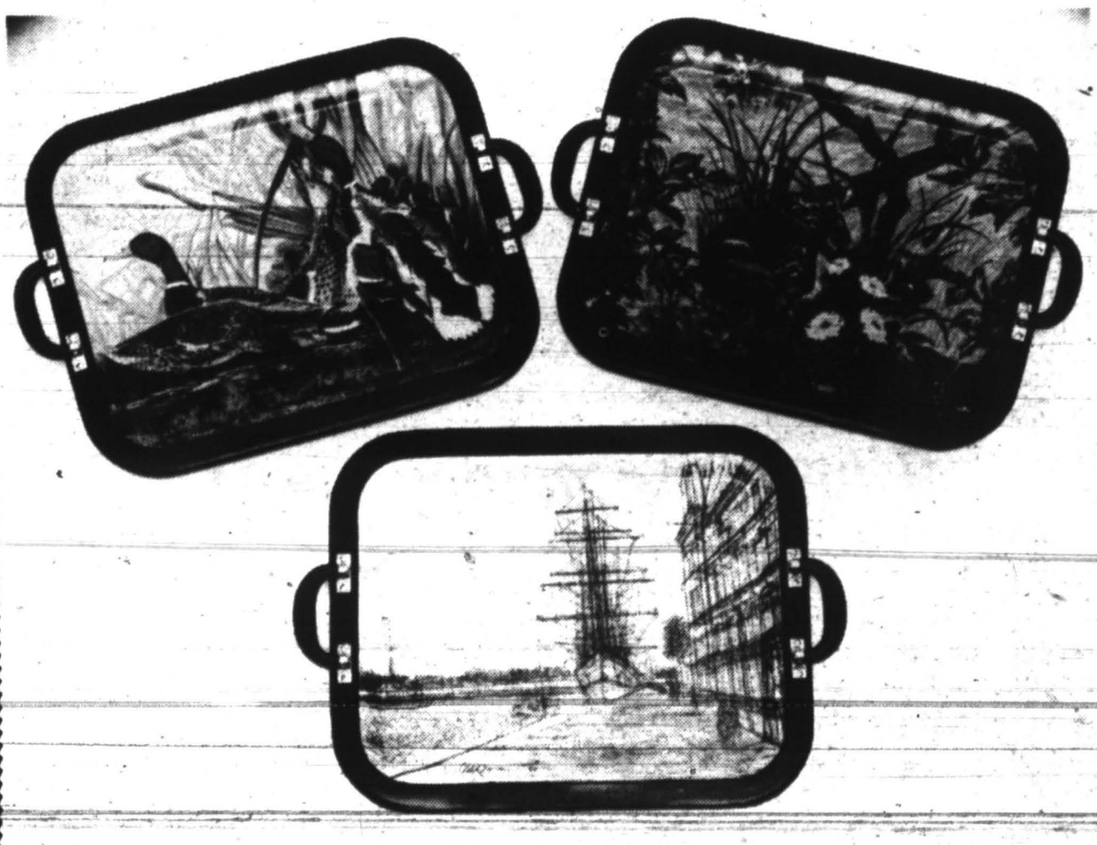
clocks
...and things!

CARMEL HOME FURNISHINGS
Dolores near 8th

Grand Opening at Bach Festival Time



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You've seen them in New York and San Francisco and now you can get these lovely gifts in Carmel

Abercrombie & Fitch

Ocean Between Mission and San Carlos

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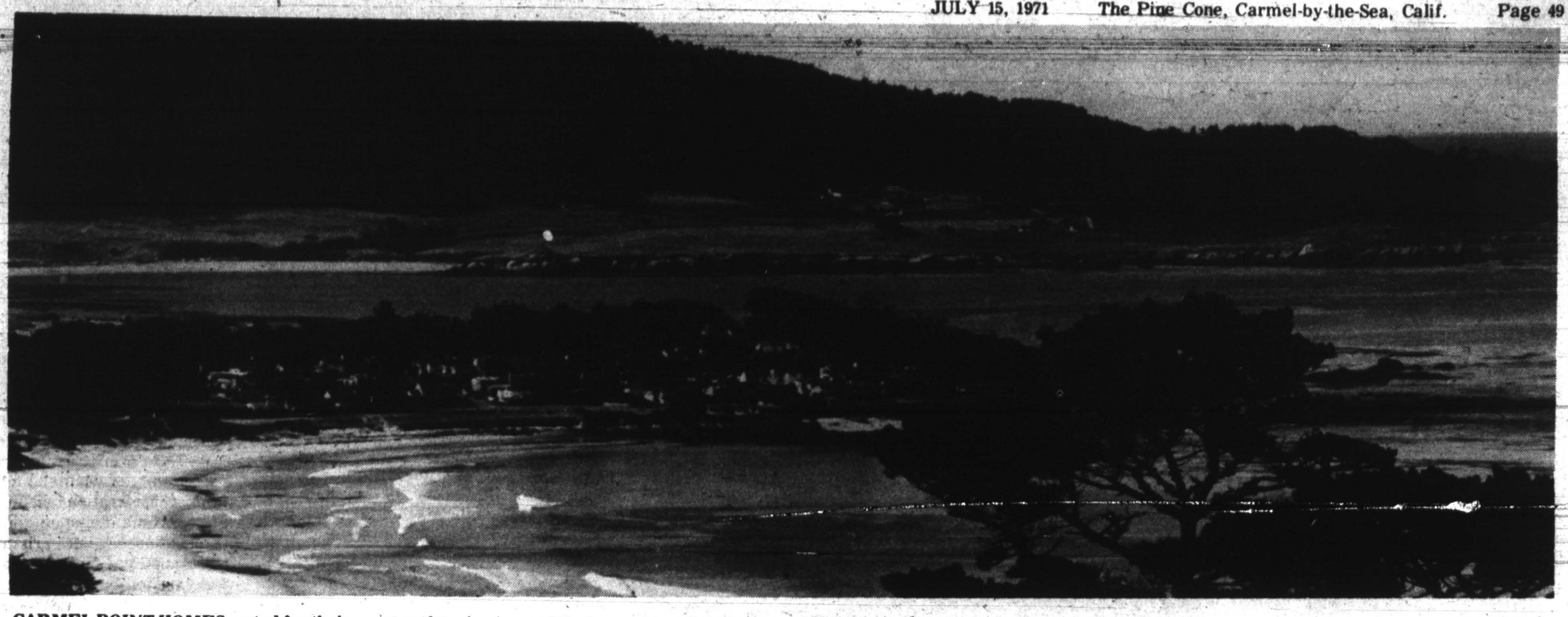


CARMEL POINT HOMES, noted for their spectacular views, have been reassessed by the county assessor. The valuations of the homes have been increased by 30 percent and more and some property owners think it is because of the tremendous views, especially possessed by those living out on the very Point, pictured here.

Carmel Point homeowners weigh court action to fight steep assessment hikes

An increased assessed valuation of more than $1 million in County Service Area No. 1 (Carmel Point) may result in legal action against Monterey County.

"We feel we have a legitimate court action," Harold C. Arnot, president of the Monterey Peninsula Taxpayers Association and a Carmel Point homeowner told the Pine Cone.

Asked if court action was considered at a meeting of Carmel Point property owners Saturday, Arnot said, "It was discussed, yes, and we are still pursuing the idea."

Arnot said that Dan Daly of Mission Fields, vice president of the taxpayers association, was investigating the possibility of court action.

Arnot said if the action is taken by the taxpayers' association, it would be based on the county's reassessing only certain areas of the county each year and then applying the property tax to the newly reassessed areas, while other areas pay property taxes based on past assessments.

"Reassessments should be put into effect at the same time of the year," he said, adding that a suit would not necessarily be based on the Carmel Point problem because "other sections of the county are probably in the same position," but against "piecemeal assessments."

Arnot said that it was reported recently that four percent is the expected average county reassessment increase this year, but that Carmel Point, an area of some 300 homes, has received an increased valuation of over 33 percent.

Carmel Point land and homes were last reassessed in 1968 at $2,931,140, or a quarter of the assessor's estimated market value of the homes and lots.

Arnot told the Pine Cone that County Assessor Don Stewart recently informed him that the new assessed valuation has been set at $4,124,185.

"I think we are the highest assessed area in the county," he said, surpassing such areas as Pebble Beach and Carmel Highlands.

"When you take an increased valuation, and then add an increased tax rate (County Supervisor Warren Church has said the present county tax rate of $2.44 per assessed valuation might increase by as much as 55 cents this year, which would be the largest increase in the county's history), then you come up with a problem...commonly known as a homeowner's problem," Arnot said.

Arnot said that because the county assessor's office does not have the staff to reassess the entire county in a one-year period, "It might be three or four years before the other areas are taxed," to parity with Carmel Point and other areas reassessed this year.

"If they wanted to be totally fair about this," he said, "they'd wait until they reassessed the whole county on the same basis, and then put the new assessment on."

He said doing this "might increase the tax rate to get the same amount of revenue, but it wouldn't impose a higher tax bill on one area in order to get the same revenue. If I am going to pay a 40 percent increase, I'm actually paying 40 percent more than areas not reassessed.

"You've got people today worried about the inflation of the dollar, but instead of leaving it in the bank or bonds, you have them pulling it out and buying desirable property for investment reasons." He said that in most cases, those who buy property for investment purposes lease it out, charging off costs to maintenance, taxes, interest and "all of the costs of maintaining that property that can be charged off as a cost against lease income."

He said the "big push" of people buying property for investment hurts "the guy next door" who bought his home for a place to live in. When the investor buys a home for a large price, he said, he sets an unrealistic value on neighboring property and the assessor uses this price as a basis of assessing the value of the property of the "guy next door."

What the assessor is doing, Arnot said, is telling the property owner "to sell his house and move. And some people don't want to move."

A Carmel Point homeowner who preferred to remain anonymous, told the Pine Cone that in 1959 the assessed valuation of his house and land was $15,900, meaning that it was considered worth $63,600 on the market.

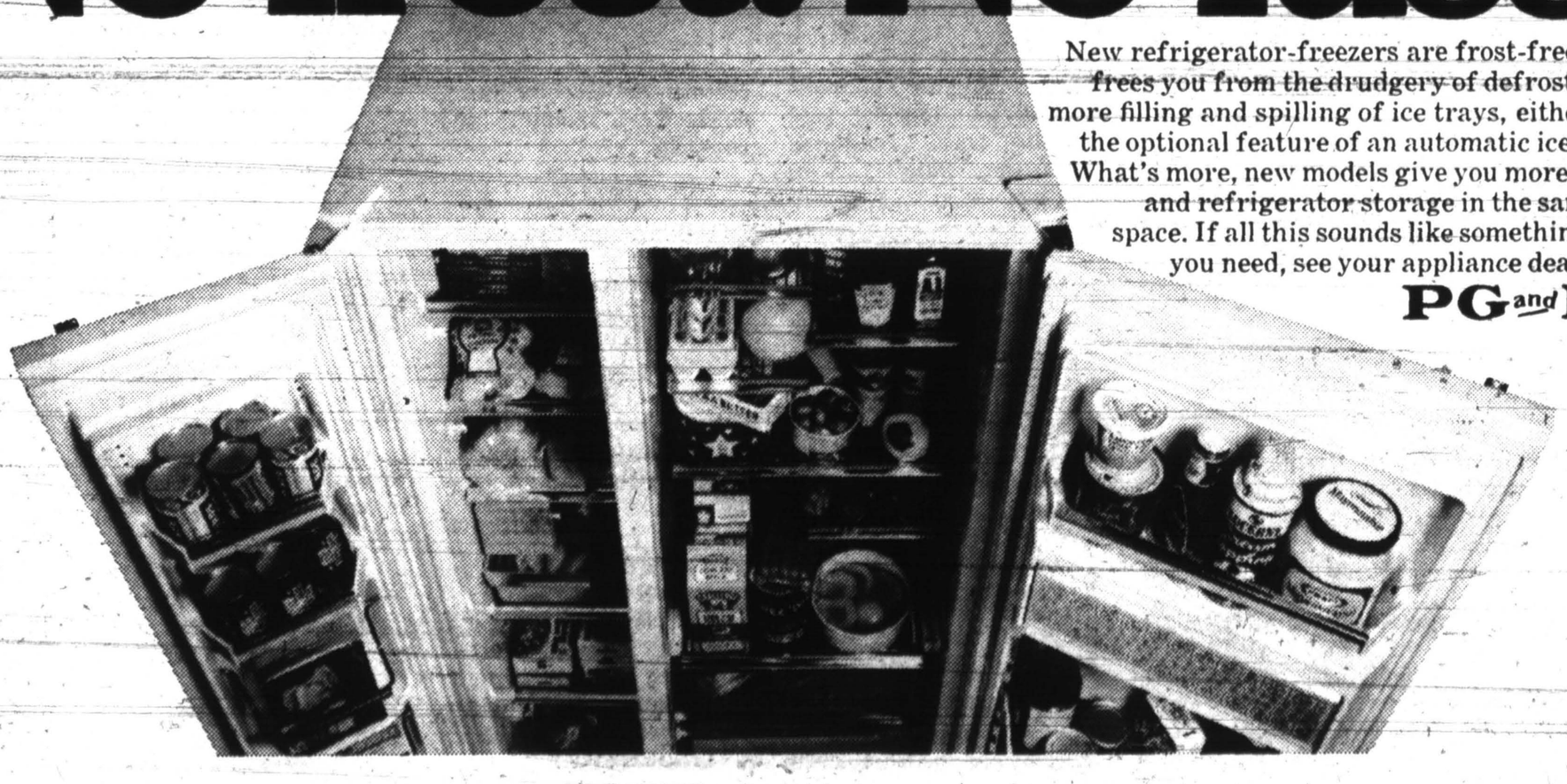
In 1968, he said, the assessed valuation of the house remained the same but the valuation of the land was increased, making the total assessed valuation of the house and land $19,230—a $77,000 home.

With this most recent reassessment, he said, the land has been reassessed at $11,250, the house at $16,250, for a total reassed valuation of $27,500—a $110,000 home.

Arnot said the proposed increased tax to finance the proposed county budget of $53,403,000, a $9,573,000 increase from last year "brings into focus that impossible property tax to pay the increasing cost of education and welfare."

He said with the cost of welfare, "plus the increasing costs of education, plus the high assessments, you just have a situation that's going to end up in disaster."

No frost. No fuss.



New refrigerator-freezers are frost-free, which frees you from the drudgery of defrosting. No more filling and spilling of ice trays, either, with the optional feature of an automatic ice maker. What's more, new models give you more freezer and refrigerator storage in the same floor space. If all this sounds like something you need, see your appliance dealer.

PG and E

A SEA OTTER dining on abalone is the subject of this drawing by Carmel artist Andrew Kozak. Prints of Kozak drawings like this one are available at $4.50 each at Brinton's in Carmel Rancho Shopping Center and other locations.

Some of Kozak's original drawings can be viewed at the Richard Tette Gallery in Carmel and the Carmel Valley Art Gallery at the White Oak Inn in Carmel Valley Village.

Paintings by Doris Rohr on exhibit at Town House

The Carmel Foundation announces that the paintings of Doris Rohr will be on view at Town House during the month of July. Mrs. Rohr has long played a prominent role in local art circles, served on the board of directors of the Art Association, and has exhibited in all major shows on the Peninsula.

While in college as an undergraduate at Western Washington College and later as a graduate student of Washington State University, her major field was mathematics, but during that time she was associated with Maude Hogel, head of the Art Department at Washington State, who channelled her career toward art.

Mrs. Rohr studied privately with Frank Meyers and Abel Warshowsky. Her work reflects their outstanding teaching but in every canvas the viewer is aware how her painting stands on its own.

Town House is located on Lincoln south of Eighth, and is open weekdays from 10-5.

Letter

Dear Editor:

The proposed Open-Space District is for the benefit of all property owners in the area. They need not panic, as Jacon Zarski seemed to do in his July 8 letter to the Pine Cone. Does Mr. Zarski really believe the tax would be ten percent? He said so twice in one sentence, so it doesn't quite look like a typographical error. Actually the tax cannot be more than ten cents per $100 assessed valuation. This is one-tenth of one percent. Whether his tax is $7.241 per $100 as in Carmel Valley or $10.521 as in Pacific Grove, the added tax would be just ten cents per $100. And no bond issue could increase this amount. The proposed District could also obtain federal and state funds to help preserve the character of our area.

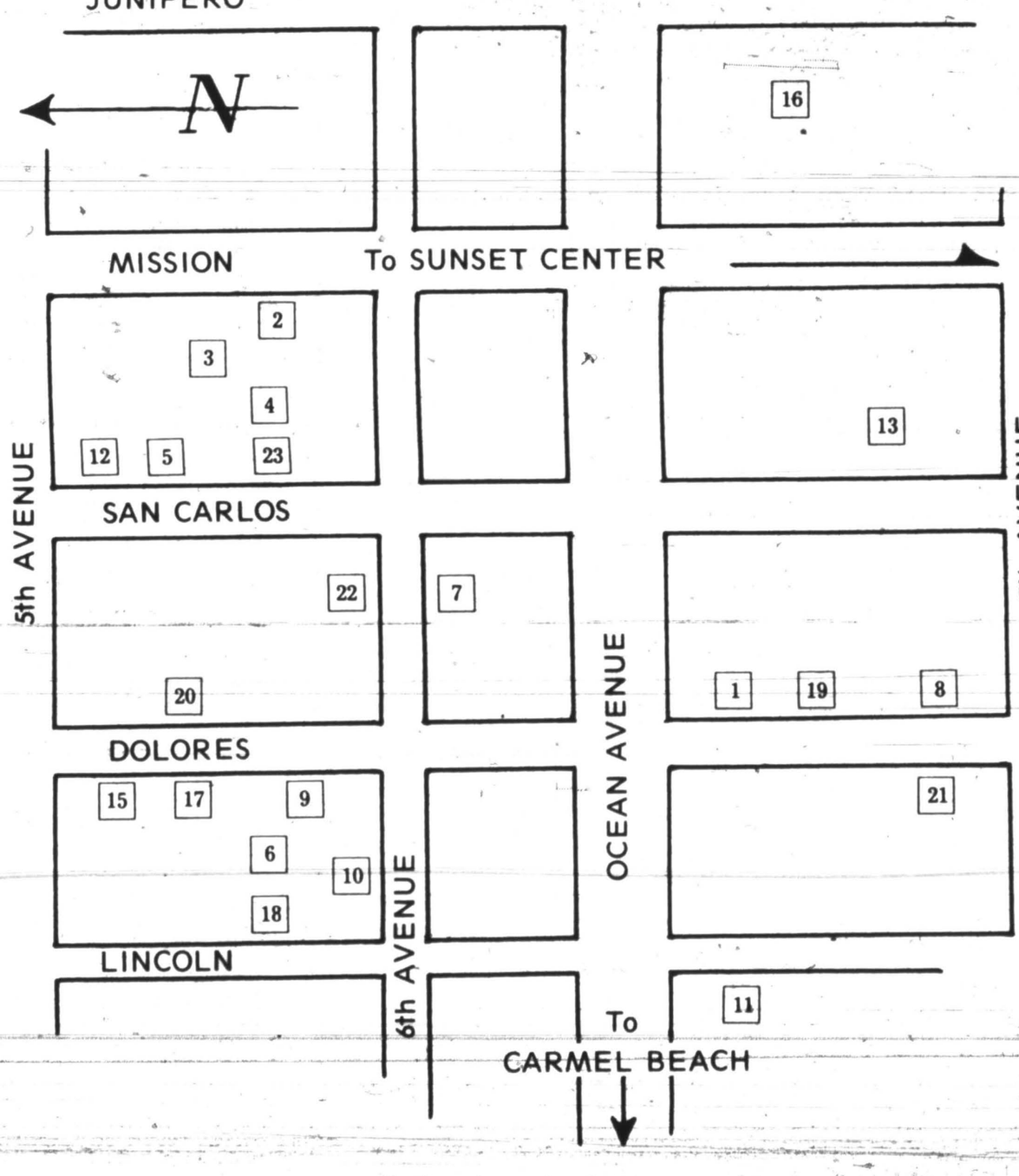
This is not what raises taxes. But the entire community does have to pay for water, sewage, library, schools, police and fire protection for every new development—such as Val Verde or, potentially, Odello. Our proposed regional park district is intended to prevent some small part of the overdevelopment that threatens this area. We call it "SCENIC INSURANCE." Suppose the Carmel beach were not available to the people—as Carmel Point beach is now closed to bonfires? Or suppose there HAD BEEN an open-space district to take over when the Odellos first proposed to give up artichoke-raising?

Does any home-owner grudge the amount he pays for fire insurance—in addition to the taxes he pays for local fire protection? Yet there may never be a fire. What we spend for scenic insurance will give us lasting values, to enjoy every day. Can we afford NOT to take out such insurance?

JOCELYN TYLER
Box 17, Carmel

Carmel Art Galleries

These Carmel Galleries cordially invite you to see their exhibits by outstanding artists



1 richard danskin GALLERIES
Featuring the realistic California Rural Scenes and Seascapes of richard danskin.
Open Daily 10:30-5:30
Dolores just South of Ocean
P.O. Box 3598, Carmel
624-0222

2 EMILE NORMAN GALLERY
Mission between 5th & 6th
10:00-5:00 daily
including Sundays
Telephone 624-1434
An ever-changing exhibit of the most recent work of this great artist is shown here exclusively.

3 Contemporary Paintings by **HELEN B. DOOLEY**
Shown continuously at Dooley Galleries, San Carlos bet. 5 & 6 thru the Mall, Carmel.

4 HAROLD SHELTON STUDIO GALLERY
The Peninsula's Better Seascapes and Landscapes
OPEN 10-6 DAILY
San Carlos bet. 5th & 6th In The Mall
624-8880

5 LAKY GALLERY
American Artists & Artists from Abroad
San Carlos between 5th & 6th
11-5 Daily - 1-5 Sunday
624-8174

6 MATRIX II
Su Vecino Court, upper level; Dolores betw. 5th & 6th. 10-5 everyday exc. Mon. & Tues. Original metal sculpture by Douglas Purdy.

7 ZANTMAN ART GALLERIES
Dolores & 6th Tel. 624-8314
OPEN EVERY DAY, INCLUDING SUNDAY,
11 a.m. to 5 p.m.
Featuring outstanding American and European contemporary artists...Robert Clark, Dorothy Cutter, Eugene Baker, Gerald Stinski, Richard Robertson, Dorothea Ridenour, Michel de Gallard, Bob Gesinus, Max Savy, Guy Cambier, Jacques Voyet, Jacques Eitel and Eyvind Earle.

8 CASA DOLORES GALLERY
Dolores & 7th
Fine Paintings by Well-Known Artists
Open 11-4 - Phone 624-3438
P.O. Box 6255

9 JAMES PETER COST GALLERY
Dolores bet. 5th & 6th
Hours: 11 to 5 p.m. Closed Sundays. Phone: 624-2163. One door south of the Carmel Art Association.

10 ROSEMARY MINER'S GALLERY AMERICANA
Featuring the works of Rosemary Miner, Bruce Glen and other outstanding artists of national renown.

11 and 22 GALERIE DE TOURS (2 locations)
Ocean at Lincoln
6th & San Carlos
World-famed Eurpoean and American artists including Hibel, Thompson, Charleston, Epko, Bouyssou, Spindler, Tamayo, Luks, Creo, Kollwitz, Morikawa, Armstrong, Jacus.
Hours 10:30 a.m.-5 p.m.

12 LUCIANO'S ANTIQUES
San Carlos and 5th
Specializing in 14th and 18th century antique furniture, objets d'art, sculpture and paintings.
Daily 10-5 Sun. 11-4

13 JACOBS GALLERY
San Carlos bet. 7th and Ocean
Open Daily 10-5:30
Exclusively Ralph Jacobs of Carmel. Very versatile as contemporary -- traditional -- impressionist. Phone 624-5955.

15 THE INQUISITIVE EYE GALLERY
Dolores and 5th
Artist owned, artist operated gallery. Unique redwood tables and clocks, lamps and wall hangings by C. Lauterbach.

Orders can be made to suit personal specifications. Open Tuesday thru Saturday 10:00 - 5:00; Sunday 10:00 - 3:00
Phone 624-9420

16 THE CROSSROADS
In the Carmel Plaza
Ocean Ave.
Contemporary. A new gallery for Carmel, featuring European impressionist art. Also fine antiques and art objects. An unusually distinctive collection.

17 CARMEL ART ASSOCIATION
Carmel's oldest and only artist owned, artist operated gallery. New work by well known members exhibited monthly. Between 5th & 6th on Dolores Street. 624-6176.

18 D. LOGAN HILL Fine Art Gallery
Su Vecino Court
Lincoln between 5th & 6th
624-9664
Seascapes-Landscapes and Figures on Silk
also
Trompe l'oeil Paintings of 17th Century Antique Silver and Cutglass
Western - Indian Art and Sculptures

19 VILLAGE ARTISTRY
Dolores, south of Ocean
Hours: 10 to 5:30 Daily. 11 to 4 Sunday. 624-3448.
Featuring the works of local artists and craftsmen.

20 FIRESIDE GALLERY
Between 5th & 6th on Dolores St., Pantiles Court - 624-1416.
Featuring American and European Artists, including Oils, watercolors, sculpture, Ceramics, fused-glass, Oriental Art.

21 CHINA ART CENTER
Dolores bet. 7th and Ocean
Tel. 624-5868
Specializing in Chinese antiques, paintings, jade and opal jewelry.
Hours: 11 a.m. - 5 p.m.

23 THE RON GRAUER GALLERY
San Carlos between 5th and 6th
on the mall.

FRAME SHOP
New in Carmel
discount to artists
all standard sizes
good quality
good variety
Carmel Mall - bet. 5th & 6th
624-6733 Hours 11 to 5

China Art Center
Finest in Chinese antiques, paintings, jade and opal
Specializing in jade and opal jewelry
Dolores between Ocean and Seventh

'Two-woman show' at Art Association galleries through July

A walk through the Beardsley Room of the Carmel Art Association, which currently features watercolors by Jeanne Bellmer and Nancy Johnson, is like an early morning stroll through Carmel Valley meadows or an evening saunter over the sand dunes of the Carmel beach front.

First, an atmosphere of crisp morning air is established by Nancy Johnson with her views of farmhouses, barns and water tanks, all rendered with a hard-edge line over soft washes of yellow-green, ochre and cerulean blue.

Quite the opposite is Jeanne Bellmer's sensual palette of warm siennas and red-violet which delineates wind-swept dunes bathed in the after-glow of the setting sun or the intense pink of spring trees in full bloom.

While both artists concentrate upon these subjects, occasional forays are made into completely unrelated themes. Two of Mrs. Bellmer's paintings included in the exhibition turn to the urban scene. The first, titled "Downtown," is an assemblage of traffic signals, lights and blinking neon signs which daily confront the city dweller, while a second work presents the typical big city skyline shrouded in fog. Several of Miss Johnson's paintings take leave of the Valley and focus on familiar landmarks such as the "Carmel River Lagoon" and "Clouds over Point Lobos."

Originally from Minneapolis, Minn., Nancy Johnson is a familiar figure on the Monterey Peninsula, frequently seen conducting her Carmel Adult School watercolor and sketching classes on the site. A graduate of San Jose State College, Miss Johnson has studied with the noted watercolorists George Post, Rex Brandt, and Richard Yip. Miss Johnson has exhibited at the Monterey County Fair, the Santa Cruz State Wide Show and the Pacific Grove Annual Watercolor Exhibition. She was awarded the first prize in the 1962 Watercolor Division of the Monterey County Fair.

Jeanne Bellmer was born in Oakland and received her art training at the California College of Arts and Crafts, Oakland and Livingstone School of Design in San Francisco. Her paintings have been shown in the Pacific Grove Annual Watercolor Exhibition, the Naval Postgraduate School Annual Religious Art Show, and Santa Cruz State Wide Show, the Monterey County Fair and the 1968 Annual Exhibition of the Monterey Peninsula Museum of Art. She is also a member of the Pacific Grove Art Association.

The exhibition is open to the public during regular gallery hours, 11 a.m. to 5 p.m. daily, including Sundays through July 30.

JEANNE BELLMER

'WINTER SURF at Pacific Grove is the title of this watercolor by Nancy Johnson, whose works are on exhibit through the month of July with paintings by Jeane Bellmer.

CAMERA CLUB

Mrs. Victor (Nadine) Schmidt will present an interesting show entitled "Traveler's One-Upmanship" at tonight's meeting of Padre Trails Camera Club at 8 p.m. in Brey Hall, Carmel High School.

Members will bring pictorial color slides to be judged in the club contest that evening.

Interested color photographers are invited to attend.

Budget cuts won't affect Carmel schools

"Nope we wouldn't lose any money," Carmel Unified School District Business Manager Walter Hinton said of education cuts in the state budget made by Gov. Reagan.

"The reason being, that we wouldn't get any of those goodies anyway" being a basic aid school district which receives only $125 per student per school year.

"You can't consider something you didn't have as a loss," Hinton said.

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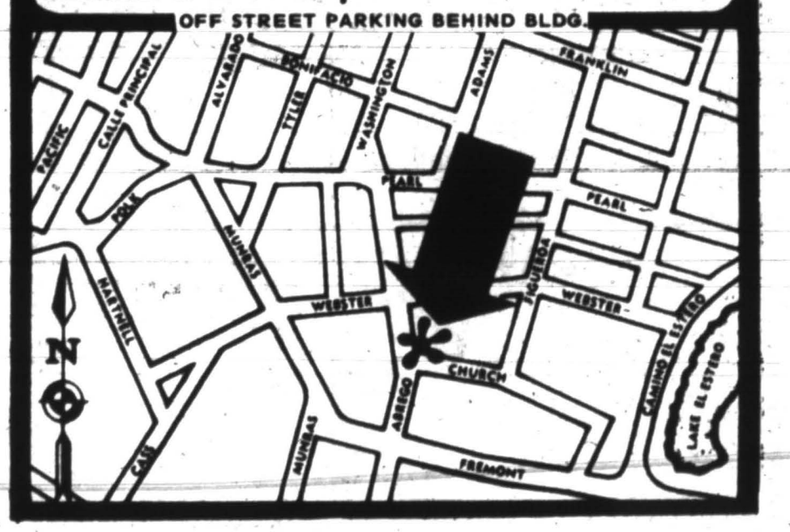

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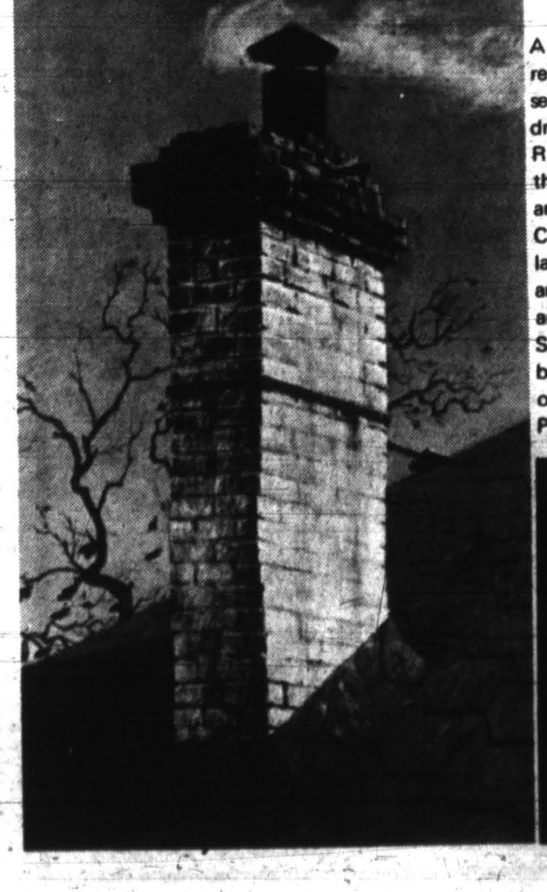

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Petpourri

BY JUDITH EISNER

Summer is hard on dogs.

Sound silly? The kids are home with time on their hands, the weather is sunny and warm, there are outings aplenty—how can it be hard on dogs?

Most obviously, summer brings with it the dog-tormentors: fleas, ticks, eczemas and fox-tails (the latter being dried grass heads that lodge in ears, eyes, nose and a hundred other troublesom places and often require surgery to remove them.)

But we have written at length about those pests, and all your pets should be flea-free and relatively happy.

It is the subtleties of summer that make dogs miserable...the weather that's really too warm for a dog's enjoyment even though he wants to accompany you wherever you go...the itching and shedding of a heavy winter coat...the need for frequent drinks of cool water—which should be, but is not always within reach...food that is too heavy for summertime, fed during the heat of the day...and the true torture that unthinking owners inflict when they leave their pet in a car parked in direct sunlight.

Some dogs, like some people, tolerate heat better than others. Usually, the long-haired dogs, although their coats do provide natural insulation, suffer from the heat most. Short-hairs, on the other hand, are prone to sunburn from too much sun.

Coat care during the summer is more necessary than at any other time of the year. A well-groomed dog is really more comfortable than an unkempt one, and consequently feels better.

If you have a long-haired dog (or cat) who is shedding, a thorough daily combing and brushing is really an act of kindness. Combing will not only remove the loose, dead hairs, but will also dislodge bits of weed or grass that irritate and separate any mats before they really get glued together.

A final brushing will collect the loose hairs and stimulate the skin and hair follicles, spreading the natural oils through the coat.

Such grooming, which will also stop a lot of the unwelcome shedding that mothers abhor about the house, also provides an opportunity for checking the skin for signs of parasites and red spots that, if left unattended, could develop into eczema or related skin disorders.

And remember never to shave a dog in the summertime. He needs his coat for protection, insulation and psychological stability!

Because the pet dog has stopped listening to his "inner instincts" in favor of being man's companion, there are times when you have to be smart for him.

Because your dog is willing to chase a ball in the direct sun when the mercury is in the 80's doesn't mean it's good for him. And because he's willing to drink a gallon of water when the game is ended doesn't mean you should let him.

Dogs, like children, must be controlled in their more strenuous summertime exercise and their more demanding summertime thirst.

If you take your dog for a long walk each day, it is better to make that an early morning or early evening walk when the sun and temperature drop. You'll both be more comfortable and still profit from the outing.

Although every animal should have clean water available to him at all times (except when forbidden because of illness), this is a more important requirement in summer.

Over-drinking is never good for the animal, but combined with overheating, it can even, in extreme cases, cause convulsions. If the animal can drink whenever he wants to, he's less likely to plunge his head into a bucket and gulp down a gallon. (He's also less likely to drink from stale puddles and the bathroom bowl.) So please make it a point to have at least one crock of cool water within reach of your dogs and cats...not to mention outdoor animals including rabbits, chickens and horses.

Just as you appreciate a cooling salad at dinnertime after a hot day instead of a heavy casserole, your dog will.

Summer is the ideal time to substitute cottage or farmer cheese and soft-boiled eggs for part of the dog's dinner; to decrease the carbohydrate content (kibble, meal, biscuits) in proportion to his lessened activity, and to feed two meals a day, morning and evening, if you've been feeding one. Dividing his food into two portions will make it easier to digest and will also make his less ravenous and less likely to bolt his food. But remember to divide his ration, not to double it!

Just because it happens to be hot outside doesn't mean that your dog will be less eager to go for a car ride than any other time. But it does mean that you have to be aware of the dangers of parked cars in summer sun.

An automobile parked in the sun, even with the windows left partially open, can reach an interior temperature in excess of 100 degrees within an hour. Because dogs have inefficient cooling systems, evaporating moisture mainly through their tongues, they are prone to heat prostration when subjected to such temperatures for even a short period of time.

So be exceedingly careful to park in the shade (remembering that the sun "moves"), and leave as much window open as possible if you must leave the dog in the car. The same admonition goes for the practice of "hitching" a dog in front of a store—a practice dangerous to dogs not only because of sunstroke, but because of petnappers as well.

Major Easterbrook wins honors on graduation from General Staff College

Army Major John E. Easterbrook, son of Mr. and Mrs. Ernest F. Easterbrook of Carmel, was selected for the U.S. Army Command and General Staff College Commandant's List upon graduation June 11 at Ft. Leavenworth, Kan. The 252 Army, Air Force and Marine Corps officers who were selected for the Commandant's List represented the top 20 percent of their class of 1,247 students.

The 10-month course prepares officers for duty as command and general staff officers in the field in time of war.

Maj. Easterbrook entered the army in 1962 and is scheduled for assignment in Hawaii. He holds three awards of the Bronze Star medal.

Maj. Easterbrook received a B.S. degree from the U.S. Military Academy at West Point, N.Y. in 1962.

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Symonds new organist at Christian Science church

Derrien L. Symonds of Salinas has been appointed organist of First Church of Christ, Scientist, Carmel beginning Sunday. Symonds replaces Larry Bishop, who, having completed his work at the Monterey Language School, has been assigned to Vietnam.

Symonds has a B.M. and M.A. from San Francisco State College with emphasis in composition. He studied under Robert M. Forbes, organist-choirmaster of All Saints' Episcopal Church in Carmel, with Richard Purvis, organist at Grace Cathedral, San Francisco, and with Alexander Post, organ teacher at San Francisco State and organist of First Unitarian Church of San Francisco.

He has served as organist at Hillcrest Methodist Church of Salinas, acting organist at the United Church of Christ in Santa Cruz, as organist-director of Church of the Oaks (United Chirch of Christ) in Del Rey Oaks, Monterey and organist-choirmaster at St. James Episcopal Church, Oakland.

He has given several concerts in the Monterey area. Symonds has composed a march for a band, a canon for two celli and piano, a large piece for symphonic band, and a string quartet.

Our Churches

Wayfarer

"Death of a Salesman" is the title of the sermon to be given by Dr. Herbert W. Neale at Sunday 9:30 a.m. and 11 a.m. services at Church of the Wayfarer.

xxx

New officers recently elected to the Wayfarer's Couples Club are: Dr. and Mrs. Albert Stoesser, presidents; Mr. and Mrs. Warren Ferber, Col. and Mrs. Frank June, vice presidents; Mrs. Ray Jude, secretary; Mr. and Mrs. Carl Wester, treasurers; Mr. and Mrs. Leonard Carson, Mr. and Mrs. Leslie Dixon and Mr. and Mrs. Gordon Smith, program committee.

xxx

The Wayfarer Guild is inviting interested Wayfarers to join them in their annual dinner-theater party which will be held Wednesday at Zepeda's restaurant in Monterey, prices commencing at $3.

From the restaurant, the party will proceed to the First Theater where three rows have been reserved for Wayfarers and their friends. With the assurance of 20 or more reservations, the cost per theater ticket is $2.65.

Reservations must be phoned in no later that Saturday noon. The church office number is 624-3550.

Christian Science

Why the works as well as the words of Christ Jesus can mean so much to people will be brought out at First Church of Christ, Scientists services Sunday in a lesson-sermon entitled "Life."

The healing of the nobleman's son will be included in the Bible readings. The account concludes with these words: "So the father knew that it was at the same hour, in the which Jesus said unto him, Thy son liveth: and himself believed, and his whole house."

One of the citations from **Science and Health with Key to the Scriptures** by Mary Baker Eddy states: "Jesus established what he said by demonstration, thus making his acts of higher importance than his words. He proved what he taught."

Services held at First Church of Christ, Scientist, Carmel, Monte Verde at Sixth, are open to the public and begin at 11 a.m. and 5 p.m.

"God and the Drug Scene" is the title of a repeat program in the Christian Science radio series, "The Truth That Heals.' The program will be broadcast next Sunday over station KRML at 6:30 a.m.

St. Philip's

St. Phillip's Lutheran Church of Carmel observes Praise Sunday this Sunday, services beginning at 10 a.m.

The special speaker for this occasion will be the Rev. William Slaughter, pastor of King of Glory Lutheran Church in Dallas, Texas. This flourishing church was built on the new LBJ Freeway in Dallas under Pastor Slaughter's leadership.

His sermon topic will be "The Illusion of Neutrality."

Slaughter has a hobby which appeals to this community. Having served several years in Central America as a missionary, he also developed the art of painting pictures and is now known as the best artist in the state of the famous bluebonnet of Texas.

Evelyn, Pastor Slaughter's wife, is the daughter of Pastor and Mrs. George W. Schardt, now serving at St. Phillip's. With them visiting their grandparents, are the Slaughter's children Reid and Renee.

The public is invited to hear Pastor Slaughter's sermon.

All Saints

Father Peter Farmer's sermon at 11 a.m. Sunday services at All Saints Episcopal Church will be "Three Ways of Prayer."

Presbyterian

"Remember Jesus Christ" will be the title of the sermon to be given by Dr. George Hunter Hall at 10 a.m. Sunday services at Carmel Presbyterian Church.

Sunday school is also at 10 a.m.

Obituaries

BAKER

Funeral services were held Friday for Martin C. Baker, 57, of Carmel who died Tuesday of last week in a Salinas hospital.

The Rev. Arnold Nelson of the First United Presbyterian Church of Salinas officiated. Burial was at San Carlos Cemetery in Monterey.

Mr. Baker, who made his home at Stewart Place and Highway 1, lived on the Peninsula almost all of his life. He was born in the Philippines.

A retired Salinas Valley farmer, he was the grandson of the late Francis Doud, a Monterey pioneer.

He is survived by his wife, Jean Know Baker of Carmel; two daughters, Amanda, of Carmel, and Mrs. Katherine Lytle of Sotckton; a sister, Mrs. William Lyttle of New York, and two grandchildren.

Contributions are preferred to the Community Hospital Building Fund, Box HH, Carmel.

Mission Mortuary was in charge of arrangements.

TOWNLEY

Funeral services were held Friday in Lakeport for Clarence C. Townley, 41, of Lakeport, son of Mr. and Mrs. Floyd O. Carter of Carmel.

Mr. Townley, a resident of Lakeport the past three years, was drowned in Clear Lake.

HEATON

Mrs. Laura F. Heaton, 92, a resident of Carmel for the past 15 years, died last week in her home at Casanova and Terith.

Private family services for Mrs. Heaton, who was born in Topeka, Kan., were held at Farlinger Funeral Home. Inurnment was at Mountain View Cemetery in Fresno.

Mrs. Heaton is survived by two daughters, Mrs. Alice P. Wilson of Carmel Valley and Mrs. Laura H. Templeton of Sacramento.

AKER

Dr. Cecil G. Aker, 58, who came to Carmel from Hillsborough to retire a month ago, died Saturday in a local hospital after a period of failing health.

Dr. Aker, who was born in Fayette, Mo., was a graduate of Washington University in St. Louis, and was a physician for 33 years.

A veteran of World War II as a U.S. Army lieutenant colonel, he was chief of surgery and physician in charge of the South San Francisco Clinic at Kaiser Foundation Hospital.

He is survived by his wife, Dorothy, of Carmel; two sons, Stephen, of San Mateo and Robert, of Oakland, and two grandchildren.

Private services were held on Tuesday in the Little Chapel-by-the-Sea in Pacific Grove. Dr. Herbert Neale of the Church of the Wayfarer in Carmel officiated.

Paul Mortuary was in charge of arrangements.

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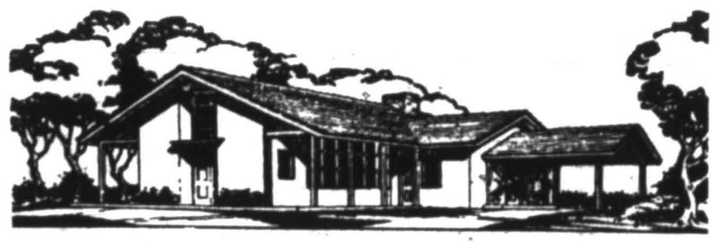

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. . . Churches . . .

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7:00, 8, 9:30, 11, 12:30, 5:30

Confessions: Saturday and Eve of Holy Days and Eve of First Fridays 3:30 to 5:30 and 7:30 to 9. Mass at Big Sur Saturday 5 p.m. (fulfills Sunday obligation): Sunday, 8 a.m.

CHRISTIAN SCIENCE SERVICES
First Church of Christ, Scientist, Carmel
Monte Verde St., north of Ocean Avenue between 5th and 6th

Sunday Services 11 a.m. & 5 p.m.
Sunday School at 11 a.m.
Wednesday Evening Meeting 8 p.m

Reading Room, Lincoln near Fifth. Open weekdays 10 a.m. to 7:30 p.m.
Open Sundays and holidays - 1:30-4:30 p.m.

PRESBYTERIAN CHURCH
Ocean Ave. -- Junipero
624-7700
Dr. George Hunter Hall, D.D., Minister

Summer service 10:00 a.m.

THE CHURCH OF THE WAYFARER
(United Methodist Church)
Lincoln and 7th
Worship: 9:30 and 11 a.m.
Dr. Herbert W. Neale, Minister
Alice Glenn, Dir. of Education
(Nursery care for Children)
Church School 9:30 a.m.
Betty Robinson Fors, Organist

ALL SAINTS' EPISCOPAL CHURCH
9th and Dolores Street
624-3883

DAILY: Morning Prayer at 8:45 a.m.
Evening Prayer at 5:30 p.m.

HOLY EUCHARISTS:
WEDNESDAYS AT 6 p.m.
THURSDAYS AT 10:30 a.m.
FRIDAYS AT 7 a.m.

SUNDAYS: 8, 9:15 and 11 a.m. 5:30 p.m.

DAY SCHOOL: Kindergarten through Grade 8

BIG SUR CHAPEL:
SUNDAYS AT 10 a.m.

FIRST BAPTIST CHURCH, CARMEL
Corner of Carmel Valley Road and Schulte Road
Sunday Services
Sunday School at 9:30 a.m.
Morning Worship at 11 a.m.
Hour of Encounter 6 p.m.

CHURCH OF RELIGIOUS SCIENCE
400 Franklin, Monterey
Sunday Services at 11 a.m.
Oscar M. Pitcock, Minister
Junior Church, 10:50 a.m.
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COMMUNITY CHURCH of the Monterey Peninsula
Minister: Rev. Howard E. Bull
Organist: Mrs. Diane Rabinovitch
Director: Christopher Hungerland
Sunday Services 10:30 a.m.
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Abercrombie & Fitch opens unit in Carmel

Announcement was made this week by Fred Holt, owner of the Hallmark stores in Carmel and Del Monte Center, that final agreement had been reached with Abercrombie & Fitch headquarters in New York for the opening of an A&F gift shop in Carmel.

Holt said that he had been negotiating for several months with A&F headquarters to bring their exclusive line of giftware to this area.

The new shop, which opened this week, will share space with the Hallmark store, located on Ocean avenue between Mission and San Carlos in Carmel. Holt said that extensive remodeling of the premises has been completed and, "although Abercrombie has an extensive line of merchandise, we have considerable space available for expansion.

"Our new shop is being planned in conjunction with our present lines of Hallmark products and ultimately our Abercrombie & Fitch shop will be of equal size."

In addition to stocking Abercrombie's nationally known fine cutlery and giftware, Holt is including a complete line of the company's adult games. "It will be the most complete game department on the Peninsula," he said, "and as complete a selection of giftware as the San Francisco Abercrombie."

The store will not stock sporting goods or clothing.

"I would like to take this opportunity to assure our customers that both our Carmel and Del Monte Center stores are locally owned and operated and that we will continue to feature merchandise that reflects the tastes and habits of the community," said Mr. Holt.

Longer summer vacation for students in Carmel school district

Students in the Carmel Unified School District, Hartnell College, Pacific Grove Unified School District and the San Antonio Unified School Distirct will be returning to the classroom a week later than fellow students at other Monterey County schools. Summer vacation ends on September 13 for students in these school districts.

September 7 is the first day of the fall semester for the balance of the County's 60 thousand elementary, secondary and community college public school students.

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Carmel, Calif. 93921
Telephone 624-3891

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F 5054-5

The following persons are doing business as: NB FLOWER SHOP at Ocean Avenue and Monte Verde Street, Carmel, California.
DON MANN
P.O. Box 3758
Karmel, California 93921
LEAH MANN
P.O. Box 3758
Carmel, California 93921
This business is conducted by said DON and LEAH MANN, as general partners.

DON MANN
LEAH MANN

CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A MAGGINI, County Clerk
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

NOTICE OF PUBLIC HEARING

NOTICE IS HEREBY GIVEN to all persons bearing any interest in the matter, that the City Council of the City of Carmel-by-the-Sea, California, will conduct a Public Hearing in the Council Chambers of said City on Wednesday, August 4, 1971, at the hour of 8:00 P.M., or as soon thereafter as interested persons may be heard;

To consider second reading of AN ORDINANCE ADOPTING A REVISED PART VIII OF THE MUNICIPAL CODE OF THE CITY OF CARMEL-BY-THE-SEA (Building Code).

NOTICE is further givem that the aforesaid Public Hearing will be held and this Notice is given pursuant to Section 50022.3 et seq. of the Government Code of the State of California.
DATED: July 12, 1971
DATE OF PUBLICATION: July 15, 1971

HUGH BAYLESS, City Clerk

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F5059-12

The following person is doing business as: OCEAN VIEW LODGE at Third & Junipero Sts., Carmel, Calif. 93921.
NORMAN M. BOLLUM
Third & Junipero
P.O. Box 3696
Carmel, Calif. 93921
JANE M. BOLLUM
Third & Junipero
P.O. Box 3696
Carmel, Calif. 93921
This business is conducted by Norman M. & Jane M. Bollum.

NORMAN M. BOLLUM

CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: July 8, 15, 22, 29, 1971

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Legal Notice

ORDINANCE NO. 248 C.S.
AN ORDINANCE ESTABLISHING POSITIONS IN THE CITY

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN:

Section 1. That Section 240.6 of the Municipal Code is amended to read as follows:

240.6 POSITIONS. Employees of the City holding positions shall be the City Attorney and the City Engineer, and such other positions as may be established by the Council by resolution. Compensation of employees holding positions shall be established by the Council by resolution.

Section 2. Effective Date. This ordinance shall become effective thirty days after its final passage and adoption.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea, this 7th day of July, 1971.

CERTIFICATION OF CITY CLERK

I, HUGH BAYLESS, the undersigned, City Clerk of the City of Carmel-by-the-Sea, California, do hereby certify that the foregoing is a true and correct copy of Ordinance No. 248 C.S., which was given its First Reading at a Regular Meeting of said City Council on the 9th day of June, 1971, and finally adopted at a Regular Meeting of the said Council on the 7th day of July, 1971.

I further certify that upon its passage the foregoing Ordinance was signed by the Mayor of said City and attested by the City Clerk thereof.

DATED this 9th day of July, 1971.

HUGH BAYLESS, City Clerk
Date of Publication: July 15, 1971

Legal Notice

ORDINANCE NO. 247 C.S.
AN ORDINANCE REQUIRING SURETY BOND FOR BUILDING TRADES SPECIALISTS

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN AS FOLLOWS:

Section 1. That Section 305.13 of the Municipal Code is amended to read as follows:

305.13 BUILDING TRADES SPECIALIST. For every person engaging in the business of Building Trades Specialist, as defined in Section 302.(1) of this Division, the license tax shall be the sum of $40.00 per year. No license shall be issued or renewed until the applicant has provided satisfactory evidence of a current surety bond, to protect any person or business for whom services are performed, in the sum of $5,000. Termination or cancellation of said bond shall cause the concurrrent termination of any business license granted under this section.

Section 2. Effective Date. This ordinance shall become effective for all licenses issued or renewed on or after September 1, 1971.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea, this 7th day of July, 1971.

CERTIFICATION OF CITY CLERK

I, HUGH BAYLESS, the undersigned, City Clerk of the City of Carmel-by-the-Sea, California, do hereby certify that the foregoing is a true and correct copy of Ordinance No. 247 C.S., which was given its First Reading at a Regular Meeting of said City Council on the 9th day of June, 1971, and finally adopted at a Regular Meeting of the said Council on the 7th day of July, 1971.

I further certify that upon its passage the foregoing Ordinance was signed by the Mayor of said City and attested by the City Clerk thereof.

DATED this 9th day of July, 1971.

HUGH BAYLESS, City Clerk
Date of Publication: July 15, 1971

Legal Notice

ORDINANCE NO. 246 C.S.
AN ORDINANCE REGULATING THE CUTTING OF TREES ON PRIVATE PROPERTY

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN AS FOLLOWS:

That Section 1232 (b) of Part IX of the Municipal Code, is amended to read as follows:

b. When the tree is situated on any lot on which any existing building is to be remodeled to increase ground coverage, or to rebuild a demolished structure. If remodeling or rebuilding is undertaken within six months from the cutting down of a tree, while the property remains in the same ownership, it shall be presumed that the tree was removed for remodeling or rebuilding.

Effective date: This ordinance shall become effective thirty days after its final passage and adoption.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea, this 7th day of July, 1971.

CERTIFICATION OF CITY CLERK

I, HUGH BAYLESS, the undersigned, City Clerk of the City of Carmel-by-the-Sea, California, do hereby certify that the foregoing is a true and correct copy of Ordinance No. 246 C.S., which was given its First Reading at a Regular Meeting of said City Council on the 9th day of June, 1971, and finally adopted at a Regular Meeting of the said Council on the 7th day of July, 1971.

I further certify that upon its passage the foregoing Ordinance was signed by the Mayor of said City and attested by the City Clerk thereof.

DATED this 9th day of July, 1971.

HUGH BAYLESS, City Clerk
Date of Publication: July 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F5067-13

The following corporation is doing business as: THE MODERN EVE at Dolores Street and Sixth Avenue, Carmel, California.
JOHN D. GATES, INC.
P.O. Box 5804
Carmel, California 93921
This business is conducted by a corporation.

JOHN D. GATES, INC.
JOHN D. GATES, President

CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires, Dec. 31, 1976

Dates of Publication: July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F5085-9

The following persons are doing business as: VILLAGE LAUNDROMAT at Mission Street and 5th Avenue, Carmel, California.
BRUCE B. HANGER, JR.
8th Avenue and San Carlos St.
Carmel
LOIS L. HANGER
8th Avenue and San Carlos St.
Carmel
This business is conducted by a partnership.

BRUCE B. HANGER, JR.

CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976

Dates of Publication: July 15, 22, 29, August 5, 1971

Legal Notice

PUBLIC NOTICE

NOTICE IS HEREBY GIVEN to all persons having any interest in the matter that the Board of Adjustments of the City of Carmel-by-the-Sea, California, will conduct a Public Hearing in the City Council chambers of said City on Wednesday, July 28, 1971, at the hour of 4:00 P.M. or as soon thereafter as interested persons may be heard:

Variance request -- P.C. 2-238 - Arthur and Mary L. McEwen - Block 8, Lot 19 and portions of 15, 17 - West side Junipero between 1st Avenue and Camino del Monte.

An application for a variance to the 15 foot front setback requirement for construction of a deck and garage 7 feet from front property line of a steep, sloping lot.

Said application being made under the provisions of Municipal Code Section 1341.2 (f) (2).
DATE: July 6, 1971
DATE OF PUBLICATION: July 15, 1971

OLOF DAHLSTRAND, Chairman
Carmel Planning Commission
By Marlene DiMatteo, Deputy Clerk

Legal Notice

CITY OF CARMEL-BY-THE-SEA
ORDINANCE NO. 249 C.S.
AN ORDINANCE REGULATING THE DESIGN OF INTERIOR SIGNS

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA DOES ORDAIN AS FOLLOWS:

Section 1. That Section 1303.3.1 DESIGN REVIEW of Part X of the Municipal Code, known as the Planning and Zoning Code of this City, is amended by the addition of the following:

"the Building Inspector may, subject to the standards set forth in this Division, temporarily approve any sign application. Such approval shall expire at the next meeting of the official body that has the capacity to approve said application."

Section 2. Effective Date. This ordinance shall become effective on the 9th day of July, 1971, which is the effective date of the section being amended.

Section 3. Statement of Urgency. This ordinance is an Urgency Ordinance, under the provisions of Section 36937 of the Government Code of the State of California, in that its adoption is required for the preservation of the public peace. Failure to so adopt this ordinance would work unjustifiable hardships on all members of the business community through the inability of businesses to obtain permits for signs within their shops except at infrequent intervals. It is also established that the intent of the ordinance being amended was not to work such hardships on the business community, but to provide an orderly and reasonable means for the control of business signs.

PASSED AND ADOPTED by the City Council of the City of Carmel-by-the-Sea this 7th day of July 1971.

CERTIFICATION OF CITY CLERK

I, HUGH BAYLESS, the undersigned, City Clerk of the City of Carmel-by-the-Sea, California, do hereby certify that the foregoing is a true and correct copy of Urgency Ordinance No. 249, C.S., which was read in full at a Regular Meeting of said City Council on the 7th day of July, 1971, and adopted at that Meeting by unanimous vote of said Council.

I further certify that upon its passage the foregoing Ordinance was signed by the Mayor of said City and attested by the City Clerk thereof.

DATED this 9th day of July, 1971.

HUGH BAYLESS, City Clerk
Date of Publication: July 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5064-2

The following persons are doing business as: OPAL HEAVEN LAPIDARY, on Ocean Ave. between Mission and San Carlos, Carmel, Ca.:
Patrick W. Fletcher
105 Fifth St.
Greenfield, California

Patricia A. Fletcher
105 Fifth St.
Greenfield, California
This business is conducted by above individuals as a family enterprise.
Signed PATRICK W. FLETCHER
PATRICIA A. FLETCHER
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By Geneva Wells, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5061-22

The following persons are doing business as: BAYSWATER TRAVEL SERVICE at 5 Lincoln Lane, (P.O. Box 5565), Carmel, California 93921.
Mr. Mike Ebraheem
Camino Real-9th Avenue
(P.O. Box 5565)
Carmel, Calif. 93921

Mr. Neil G. Kirk
Camino Real-9th Avenue
(P.O. Box 5565)
Carmel, Calif. 93921
This business is conducted by a partnership.
Signed MIKE EBRAHEEM
NEIL G. KIRK
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5057-7

The following person is doing business as: THE PAMPERED HAMPER at The Carmel Plaza, Lower Arcade, P.O. Box 6413, Carmel, California 93921.
Jeanne D. Klech
East Garzas Road
Carmel Valley, California 93924
This business is conducted by an individual.
JEANNE D. KLECH
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

Law Offices
HUDSON, FARR, HORAN, LLOYD and DENNIS
Lincoln Between Seventh and Eighth Avenues
Post Office Drawer P-1
Carmel, California 93921
(408) 624-6471

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5052-9

The following person is doing business as MARQUIS aka THE MARQUIS GOURMET RESTAURANT at San Carlos Street & Fourth Avenue, Carmel, California 93921.
Walter P. Becker
Pico at 1st Avenue
P.O. Box 5453
Carmel, Ca. 93921
This business is conducted by WALTER P. BECKER.
WALTER P. BECKER
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

Law Offices
HUDSON, FARR, HORAN, LLOYD and DENNIS
Lincoln Between Seventh and Eighth Avenues
Post Office Drawer P-1
Carmel, California 93921
(408) 624-6471

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5047-9

The following person is doing business as: BEAUX ARTS GIFTS AND CAMERA SHOP at Ocean Avenue and Monte Verde Streets, Carmel, California (P.O. Box 2237)
DAVID. E. KAPLANSKY
P.O. Box 996
Pebble Beach, California
This business is conducted by an individual.
DAVID E. KAPLANSKY
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT
The following persons are doing business as: CUSTOM EQUIPMENT COMPANY, at 522 Fremont Street, Monterey, California 93940
Stewart Craig Allen
1322 Josselyn Canyon Road
Monterey

Sharon Jean Allen
1322 Josselyn Canyon Road
Monterey
This business is conducted by an individual.
Signed STEWART C. ALLEN
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5069-18

The following person is doing business as: CARMEL RANCHO UNION SERVICE at 544 Carmel Rancho Shopping Center, Carmel, Calif.
William F. Lemos
Rt. 2, Box 749A
Carmel
This business is conducted by Sole Prop.
Signed WILLIAM F. LEMOS
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By Geneva Wells, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5061-1

The following persons are doing business as MONTE MART SNACK BAR at P.O. Box 1227, 815 Canyon Del Rey Rd., Del Rey Oaks, CA 93940
John M. Giudici
P.O. Box 1227
Del Rey Oaks, CA 93940
John P. Muench
P.O. Box 1227
Del Rey Oaks, CA 93940
This business is conducted by a general partnership.
Signed JOHN C. MUENCH
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By Geneva Wells, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5057-1

The following person is doing business as: BELLES & BEAUS at 6th Avenue and Dolores Street, Carmel, Ca. 93921
Corinne Swalwell
P.O. Box 4433
Carmel, Ca. 93921
This business is conducted by an individual.
Signed CORINNE SWALWELL
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5057-2

The following person is doing business as THE CRIB SET at Lincoln Lane, Betw. 5th & 6th Ave. on Lincoln, Carmel, Ca. 93921.
Corinne Swalwell
P.O. Box 4433
Carmel, Ca. 93921
This business is conducted by an individual.
Signed CORINNE SWALWELL
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5063-3

The following person is doing business as: BUDD'S RIO ROAD ARCO at 7 Carmel Center, Carmel, CA 93921
Budd Gilpin
3015 Ribera Road
Carmel, Ca. 93921
This business is conducted by an individual.
Signed BUDD GILPIN
CERTIFICATION I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5054-15

The following persons are doing business as: PEDRO PINTO GUATEMALA COFFEE at Casanova & Ocean Ave., P.O. Bx 3208, Carmel, California, 93921
GERALD O. MILLER
P.O. Box 3208
Carmel, California, 93921

ELIZABETH K. MILLER
P.O. Bx 3208.
Carmel, California, 93921
This business is conducted by PARTNERSHIP.
Signed GERALD O. MILLER
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5010-4

The following persons are doing business as: CARMEL TRAVEL at Dolores & 5th, Carmel, Calif.
John F. Dougherty
164 Mar Vista Drive
Monterey, Calif.
Clark M. Coppock
925 Cass St.
Monterey, Calif.
This business is conducted by Clark M. Coppock.
CLARK M. COPPOCK
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

NOTICE OF DISSOLUTION OF PARTNERSHIP PIONEER STERILIZING AND CLEANING

Pursuant to Corporations Code Section 15035.5
NOTICE IS HEREBY GIVEN that JAVAD MEHEEN of 25990 Rotunda Drive, Carmel, California and ABDUL SOTOODEH of Route 2, Box 625, Carmel, California, formerly doing business under the limited partnership of PIONEER STERILIZING AND CLEANING hereby dissolve said partnership as of June 1, 1971.
Signed JAVAD MEHEEN
State of California
County of Monterey)ss.
On June 1, 1971, before me, the undersigned, a Notary Public in and for said State, personally appeared JAVAD MEHEEN, known to me, to be the person whose name is subscribed to the within instrument and acknowledged to me that he executed the same.
Witness my hand and official seal.
Signed COLLEEN COLEMAN
My Commission Expires September 22, 1974
Dates of publication: July 1, 8, 15, 22, 1971

Legal Notice

Dewar, Romig and Anton
Attorneys at Law
587 Hartnell Street
Post Office Box 1027
Monterey, Calif. 93940, Telephone 373-4463

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5065-23

The following person is doing business as: STANLEY APPLIANCE CO. at San Carlos Street Near Ocean Avenue, Carmel, California.
FREDERICK SKEETOP STANLEY
Post Office Box 2806
Carmel, California 93921
This business is conducted by an individual.
FREDERICK SKEETOP STANLEY
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F 5073-15

The following persons are doing business as: PURDYS' MENS' SALON at Dolores and Ocean, Carmel, Calif. 93921
PURDY J. HENDERSON
P.O. Box 2341
Carmel, Ca. 93921

DENNIS EUGENE BATH
27 Hollyette St.
Salinas, Calif.

RUSSELL H. JONES
3273 Michael Drive
Marina, Calif.
This business is conducted by General Partnership
Signed PURDY J. HENDERSON
DENNIS E. BATH
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5079-14

The following persons are doing business as: CARMEL STAMP & COIN SHOP at Dolores & Ocean Ave., Carmel, Calif. 93921.
GLENN F. TERRY
P.O. Box 3366
Carmel Calif. 93921
MARILYN F. TERRY
P.O. Box 3366
Carmel, Calif. 93921
This business is conducted by a general partnership.
MARILYN F. TERRY
GLENN F. TERRY
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
Expires Dec. 31, 1976
Dates of Publication: July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F 5008-12

The following person is doing business as: CHRIS of CARMEL at Lincoln at 5th (Box 4146), Carmel, Calif. 93921
DOROTHY C. MORALES-ROQUE
22369 Ortega Dr.
Salinas, Calif. 93901
This business is conducted by an individual
Signed DOROTHY C. MORALES-ROQUE
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5059-5

The following corporation is doing business as: CARMEL DRESS SHOP at Ocean Avenue and Dolores, Carmel, California:
DORIS BRAND, INC.
P.O. Box 2057
Carmel, California 93921
This business is conducted by a corporation.
DORIS BRAND, INC.
DORIS BRAND,
President
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5081-20

The following persons are doing business as: CARMEL MINERAL ARTS at Bishop Bldg., San Carlos St. near 5th, Carmel, Calif. 93921.
LOLA MASKIEWITZ
P.O. Box 1071
Carmel, Calif. 93921
BEATRICE A. CLARK
P.O. Box 1063
Carmel, Calif. 93921
This business is conducted by General Partnership.
LOLA MASKIEWITZ
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
Expires Dec. 31, 1976
Dates of Publication: July 15, 22, 29, August 5, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5057-9

The following person is doing business as: MARINA CAR WASH, at Reindollar Ave. and Highway 1, Marina, California.
Emilia Cencig Olivares
P.O. Box 4764
Carmel, Calif.
This business is conducted by an individual.
EMILIA CENCIG OLIVARES
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5076-2

The following person is doing business as: VILLAGE ELECTRIC & APPLIANCE at S.W. Corner 4th & Mission Strs. (Box 2686) Carmel, California 93921.
PETER J. TRACEY
25980 So. Carmel Hills Drive
Carmel
This business is conducted by an individual.
PETER J. TRACEY
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5057-10

The following person is doing business as: BLUE BOY COCKTAIL LOUNGE at Reservation Rd. and Vista Del Camino, Marina, California.
Emilia Cencig Olivares
P.O. Box 4764
Carmel, California
This business is conducted by an individual.
EMILIA CENCIG OLIVARES
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F 5049-10

The following person is doing business as: RED LION TAVERN at Box 5511 - San Carlos bet. Ocean & Seventh, Carmel, California 93921.
Donald B. Turner
35 Via Encanto
Monterey, California 93940
This business is conducted by an individual.
Signed DONALD B. TURNER
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 5076-10

The following persons are doing business as: SEA VIEW INN at Camino Real near 12th Ave., Carmel, California
HELEN M. MESSICK
P.O. Box 4813
Carmel, Calif.

DON E. MESSICK
P.O. Box 4813
Carmel, Calif.
This business is conducted by Helen M. Messick as an individual.
Signed HELEN M. MESSICK
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5084-3

The following person is doing business as: WURZMANN'S at 459 Alvarado Street, Monterey, California 93940.
OTIS E. BURCHETT
26105 South Carmel Hills Dr.
Carmel, California 93921
This business is conducted by an individual proprietor.
OTIS E. BURCHETT
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
Expires Dec. 31, 1976
Dates of Publication: July 15, 22, 29, August 5, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5057-10

The following person is doing business as: BLUE BOY COCKTAIL LOUNGE at Reservation Rd. and Vista Del Camino, Marina, California.
Emilia Cencig Olivares
P.O. Box 4764
Carmel, California
This business is conducted by an individual.
EMILIA CENCIG OLIVARES
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5049-5

The following persons are doing business as STUDIO 7 at San Carlos & Ocean, Carmel, Ca.
Evelyn S. Wood
Box 3083
Carmel, Ca.
Hilda E.M. Horton
1457 Hester Ave.
San Jose, Ca.
This business is conducted by a limited partnership.
EVELYN WOOD
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F 5065-8

The following person is doing business as: CARMEL FLORISTS & GIFTS at Ocean Ave., Carmel, California 93921
TERSOL'S INC.
P.O. Box 3747
Carmel, California 93921
This business is conducted by a California Corporation.
Signed P. G. TERSOL
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By J.L. Espinosa, Deputy
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 8, 15, 22, 29, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5055-3

The following person is doing business as: PAUL'S PLUMBING SERVICE, at S-W Cor 4th and Junipero, P.O. Box 11, Carmel, California 93921.
Paul P. Hazdovac, owner
S-E cor 2nd & Guadalupe
Carmel, Calif. 93921
This business is conducted by an individual.
PAUL P. HAZDOVAC
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
By
Geneva Wells, Deputy
Expires Dec. 31, 1976
Dates of Publication: June 24, July 1, 8, 15, 1971

Legal Notice

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. F5060-6

The following person is doing business as: GALERIE DE FRANCE at Ocean Avenue at Monte Verde in Carmel, California 93921
DINA MARINE
P.O. Box 3805
Carmel-by-the-Sea, California 93921
This business is conducted by an individual
Signed DINA MARINE
CERTIFICATION
I hereby certify that the foregoing is a correct copy of the original on file in my office.
ERNEST A. MAGGINI, County Clerk
(Seal) Expires Dec. 31, 1976
Dates of Publication: July 1, 8, 15, 22, 1971

Business Services Directory

Rug, Upholstery Cleaning

Carpets cleaned in your home. Also free pick-up and delivery for rug and upholstery cleaning in our modern plant.
375-6478 871 Foam St.
Monterey
ROTH

Trash Hauling

The John Roscelli Corp. & Carmel Garbage Co.
Only Franchised Company for City of Carmel.
RUBBISH & TRASH HAULING
Over 40 Years of Service
Carmel, 624-4303

Plumbing, Heating

Robert "Waldo" Hicks
Plumbing - Heating
6th & Junipero-Ph. 624-3115
Carmel 93921

Carmel Plumbing and Appliance
Leonard J. Cosky
Dolores and 7th
Across from P.G. & E
624-3888 -- Box 1424

Glass, Glaziers

CARMEL GLASS CO.
NEW LOCATION
Carmel Rancho Shopping Center
NEW PHONE
624-8244
Complete glass service: Mirrors, doors, windows, all home purposes. Auto glass, windshields.
Commercial installation.

Painting

N. C. WINSLOW
Painting and decorating, paper hanging, residential and commercial.
Telephone 624-6992
P.O. Box 792 Carmel

PAINTING SERVICE
RICHARD H. WRIGHT
CONTRACTOR
"Inside, Outside ... All around the house"
624-2927 CARMEL

Classified Advertising

TO PLACE A CLASSIFIED AD
PHONE: 624-3881
BY 11 A.M. TUESDAY

CLASSIFIED RATES

Minimum Charge 1.50
One Insertion Per word 10c
Subsequent Consecutive
Insertions Per word 7c

Rate includes two words of capitals; additional words in caps, 25 percent extra; 10 pt. capitals, 2 times rate; 14 pt. capitals, 3 times rate.

House Sitters

HOUSE SITTING to end of August. Call 624-9426.

Help Wanted

HOUSE SIT: If you have already responded to this ad, Box 200, Big Sur, please re-mail returned response to Box 42, Big Sur. If not, you may wish to respond now. Wanted: mature couple to live in Big Sur mountain and sea view residence while owner on lecture tour October-November. Modest caretaker fee. Write, give phone number.

BORED? RESTLESS? NEED AN OUTSIDE INTEREST? Call now and learn how you can get more out of life by becoming an Avon Representative. You'll earn good money, win prizes, meet people, have fun. Call: 373-1770.

NEED FENCED yard and sitter for Weimaraner dog for month of August. 624-0416 mornings or evenings.

HELP NEEDED in pickup and delivery of Fuller Brush orders — also for Fuller service calls. Ladies Welcome. 449-2860 or 373-2795.

LADIES NEEDED to sew in their homes. 624-6822.

WANT TO earn extra money? We need people, men or women, to distribute some of the world's finest home care products. Full or part-time. For interview call Anne 242-2743.

For Rent Commercial

DOUD ARCADE
Space Available
2nd floor with elevator

527 sq. ft.	$200
450 sq. ft.	$175
259 sq. ft.	$125
190 sq. ft.	$75

Call Davis 624-6484

COMMERCIAL SPACE on Junipero. Suitable for insurance, accountant, alteration, etc. About 600 square feet. Ample parking. 624-1831.

Personals

MR. FRITZ, Del Conte hairdresser, will you please "STOP" your shampoo and haircut special at $5? Sock it to them at $7.50 and $8.00, inflation is here to stay!

ALCOHOLICS ANONYMOUS — 373-3713 or 373-1611, day or night. Central office, 572 Lighthouse, Pacific Grove.

HELP: Ride needed daily from MPC to Carmel 7-9 p.m. class. Please call Judi Royalty, 624-3836 or 624-4267.

For Rent

We have several furnished homes available by the month; cottages available by the week.

CARMEL REALTY CO.
Betty Gross - Leslie Gross
Rentals and
Property Management
Phone 624-6482 anytime
P.O. Drawer C, Carmel

MONTEREY TOWNHOUSE type garden apartment. 2 bedrooms, 1½ baths, covered parking. Available Aug. 15 to Feb. 15. No children, no pets. $220 month. Phone 375-0639.

BY DAY, week or month, delightful 3-bedroom, 3-bath, beautifully furnished house on second tee of Carmel Valley Golf Course. Agent 624-2789.

BEAUTIFUL OCEAN VIEW -- Luxurious 3-bedroom. Large living room, spacious dining room, 3 bedrooms. Heavy carpeted floors, electric-door 2-car garage. Complete kitchen built-ins plus refrigerator. Like new throughout. Outside maintenance paid for by owner. $425 on lease. Jim Mustard, Realtor, 624-3807.

NEWLY PAINTED and remodeled, inside and out, 1-bedroom cottage in the heart of Carmel. Carpets, drapes. Lease $185. References. 624-1638, 624-0464 after 6:00.

LOVELY 2-BEDROOM plus den, completely furnished. Lovely garden. Near Carmel Point. No children or pets. Summer rental $450 per month. Lease $350 per month. Oenning Realty, 624-1838.

COTTAGE -- CARMEL -- near beach and Village. Furnished. Lease $175. 1 bedroom, den, 2 baths. (415) 652-9751 after 6:00.

CARMEL HIGHLANDS unfurnished house. Fantastic view. 4 bedrooms, 4 baths, 4 fireplaces. Lease. Carmel Associates, 624-5373.

CARMEL POINT area, for lease furnished. Like new, 2 bedrooms, 2 baths. Adults. No pets. Agent 624-2789.

PATIO SALE -- Wicker chairs, jewelry, book press, books, miscellaneous. Some antiques. Saturday, Sunday and Monday; 10 a.m. - 5 p.m. No. 12 Bonita, Rancho Canada, Carmel Valley.

Home Services

"HAPPY Home Repairs" for all types of home repairs and sparkling painting. Smile, save yourself some time and money and call Zack Brothers. Cheerful fast polite service. 624-3113. Light Hauling & Moving.

ALTERATIONS
ADDITIONS
NEW CONSTRUCTION
Personally Supervised
MERLE MURPHY
Building Contractor
624-7777

WE CUT, clean and clear away your excess in gardens, garages and gutters. Licensed hauling. Call 624-6608.

SCIENTIFIC Swedish therapeutic masseuse. By appointment your home. Women only. 659-4005.

SCANDINAVIAN PAINTER and decorator. Very neat and reasonable. No job too small. 15 years in Carmel. For free estimates please call 624-1608.

MONARCH
TREE SERVICE
Trimming and Removal. Insured Low Rates. Aesthetic and ecological results. Free estimates. 659-2485 evenings.

KELLY PLUMBING CO.
Box 1374, Carmel
Phone 624-6374
NEW CONSTRUCTION
REMODELING

DEPENDABLE garden, hauling, tree work, repairs, etc. Phone 394-8158.

ORGANIC TRASH hauling. Anything from general clean-up to lot clearning. Free estimates. 624-2459.

WINDOWS NEED cleaning? Professional work -- call 659-4416.

EXPERIENCED Scandinavian Carpenter and Cabinetmaker. $7 per hour. My modern power tools and expert performance can save you money. 375-6596 evenings.

LANDSCAPE GARDENER, fully equipped. Carmel, Pebble Beach preferred. 624-5610, 10 a.m. - 2 p.m.

MOVING BY rental truck? Will pack your personal effects (china, lamps, valuables, etc.); will load and-or drive you to your destination, local or long-distance.
Expert - Professional
Will come to your home and talk about it; no charge. Call 373-6948.

Music

FOR RENT, instruments for summer school. Special low rates apply toward purchase of instrument. BARTLETT MUSIC, near the Post Office, Dolores and 5th, Carmel. 624-8078.

GUITAR AND recorder instruction. Classical, flamenco, music theory. Beginners through advanced. The Guitar Shop, Carmel. Pantilles Court, Dolores between 5th and 6th, upstairs. 624-4034.

Wanted

YOUNG LADY needs ride desperately to Fort Ord mornings only. Working hours 7:45 a.m. 625-1678 after 6:00.

WANTED: Good used two-drawer filing cabinet -- will pay up to $20.00. 659-4323.

Business Opportunities

Specialists
Monterey Realty Co.
"Our business is selling businesses"

6 Gift Shops
2 Candle Shops
1 Tropical Fish Store
3 Book Stores
3 Coffee Shops
4 Beauty Salons
4 Dry Cleaners
1 Paint Store
1 Florist Shop

Monterey Realty Co.
WHERE CASS & WEBSTER MEET
375-9838 anytime

Situations Wanted

NEED HELP?
Call HOMEMAKERS

NURSES, practical nurses, nurses aides available at any time for private duty.
LIVE IN COMPANIONS - For the invalid or elderly; homemaking, meal planning and preparation, shopping services and travel aid.
HOUSEKEEPERS - General house cleaning, washing-ironing done when most convenient for you.
LIVE IN, OR OUT. FULL TIME OR PART TIME.
Our employees carefully screened, references checked, insured and bonded for your protection.

Upjohn

A name you can trust
373-2476
24 Hour Answering Service

MALE TEACHER, M.A. degree, single, seeks parttime motel relief work. Experienced. $2.00 per hour. Any length of time, any motel. 624-9762.

RETIRED WOMAN wants temporary or parttime work. Maximum $140 month. Varied experience. 624-3217.

Autos For Sale

LINCOLN CONTINENTAL. Low mileage, all power, air conditioned, excellent condition. Sacrifice $575. 624-9338.

MINT CONDITION handsome fire-engine red 1968 Pontiac Catalina convertible selling below retail level suggested by car dealer, call 624-7441 evenings or early morning.

'67 COUGAR, 31,000 miles. Stick shift. Black and silver. One owner. Top condition. $1,200. 624-9051.

CAMPER, INTERNATIONAL Metro step van. New electrical system. Dependable. Clean. $1,250. 624-0416 morning or evening.

"63" FORD Galaxy convertible - $250.00. 659-2586.

1969 LAND ROVER, blue. 88" wheel base. New tires. Warron hubs. Power take-off to front winch and to the rear. Asking $2,000. 624-0584.

1956 BLACK VW sedan. New tires. Dependable car. $400. 624-0584.

For Sale

ANTIQUES, Outstanding collections, 14th Annual MONTEREY PENINSULA ANTIQUE SHOW & SALE. St. Mary's-by-the-Sea Episcopal Church, sponsor. Exposition Hall, Monterey Co. Fairgrounds. Noon-9 Fri. and Sat. July 16, 17, noon-5 Sun. July 18. Daily donation $1.50.

CARPETS a fright? Make them a beautiful sight with Blue Lustre. Rent electric shampooer $1. Brinton's Hardware, Carmel Rancho Shopping Center.

WATER COLOR paper, 165 pounds, 22"x30", 60 cents a sheet. Don Hartman Framing, 614 Lighthouse, Monterey.

WEDGEWOOD GAS stove $25. Sofas $5 and $25. Floor lamp $5. Outdoor furniture $1 to $15. King size bed blankets, color television. 624-5292.

UNUSUAL DESK with large lamp, $50. Exercycle cost $400 -- selling $100. Fireplace screen $5. 624-4334.

BEAUTIFUL KAMA Sutra sculpture from original Ron Boise series, $1,200. Similar piece now at Vorpal Galleries in San Francisco for $3,500. 624-0416.

FRAME SALE 50 percent reduction. Don Hartman Framing, 614 Lighthouse, Monterey.

ANTIQUES, 18th AND 19th century European. Private party. Reasonable prices. 624-0584.

FABULOUS COLLECTION of Oriental antiques. Call for appointment. Evenings 1-722-4704.

BEAUTIFUL ZENITH dual cabinet stereo AM-FM phono. All reconditioned, cherry. Only $150. 624-9338.

PIK-YOR-SELF olallie (black) berries, 20c pound. Highway 1 to Watsonville, turn right on Highway 152. Pass fairgrounds, right on Carlton Rd. to field at corner of Lakeview Rd. Open 8-5:30.

Special Notices

FRAME SHOP new in Carmel. Discount to painters. Carmel Mall between 5th and 6th.

CARMEL WOMEN'S Club available for receptions. Catering if desired. Lovely surroundings. For information call 624-2382.

HAPPY BREAKFAST time is between 10 and 12 and one way crunch on hot buttery scones along with Swiss Cheese, Fresh Mushrooms or Cowboy Scrambled Omlettes! Delicious Luncheons are from 12 to 2:30 and are salubrious salads, Quiche Lorraine, turkey sandwiches or our yummy casserole. Champagne Brunches will be a Sunday must starting Sun. July 11 -- with a devestative array of exotic dishes to choose from. The Keeping Room is where — daily from 10 to 2:30 is when and on Junipero between 5th & 6th is where. 659-4313 is the phone.

MANUSCRIPT TYPING -- Reasonable fees. 659-4087 after 5:30.

Vacation Rentals

AUGUST IN CARMEL, 2 blocks from beach -- large sunny furnished studio apartment for couple. Light housekeeping. Private patio. $180 month. Phone 624-8023.

AUGUST 1 - SEPTEMBER 1 -- Lovely 2-bedroom, 2-bath home. Walking distance to Village and beach. Fully furnished. No pets or children. $400. 624-1774.

MOTEL ROOM, private bath, TV, coffee. $55 week. Three Oaks, 624-5918. Box 2659, Carmel.

CARMEL furnished rooms, daily or weekly rates. Three blocks from village. 624-1376.

1 WEEK, 1 MONTH or whatever. We have a number of vacation rentals from 1 bedroom to 5 bedrooms. Call Oenning Realty, 624-1838. P.O. Box 2079, Carmel.

CARMEL VALLEY furnished house on 15 acres. 5 bedrooms, 5 baths. July 1 - Sept. 1. $600 month. (408) 624-6137.

QUAINT CARMEL guest house, 1 block to beach, 4 blocks to Village. Private, quiet, modern. TV and coffee. Reasonable weekly, daily rates. 624-4334.

PLEASANT ROOMS by day or week. Walking distance to Village. Also home available for August. Very reasonable. 624-1608.

WE HAVE excellent summer rentals, 1, 2 or 3 months. Completely furnished, of course. The Village Realty, 624-3754.

CARMEL -- CHEERFUL, Comfortable, Clean, furnished cottage -- $85 week. 624-3113. P.O. Box 2266, Carmel.

RUSTIC, FURNISHED 3-bedroom home, Carmel Highlands, available Aug. 1 to Sept. 1. $400. 624-8469. Route 1, Box 85-A, Carmel.

SEA VIEW INN
Camino Real near 12th
Home-like Accommodations
Day-Week
Phone (408) 624-8778
Box 4138, Carmel

PRECIOUS COTTAGE completely furnished. Clean, well kept. Walking distance to Village and ocean. Mature couple only. Ideal for parents' vacation. One month or 6 weeks. July 15. Box 3034, Carmel. 624-0511.

Vacation Home Exchange

HOME VACATION EXCHANGE. Save lodging dollars and still travel. For information write Adventures in Living. Box 278-CC, Winnetka, Illinois. 60093.

Instruction

INDOOR SWIM school enrollment. Personalized instruction. Pre-school through adults. Phone 624-3835.

CLASSICAL GUITAR and piano lessons, rational approach. Price $24 monthly. Phone 394-5798, 394-7356 between 9:00 and 5:00. Michael Read.

Wanted To Rent

CULTURED PROFESSIONAL seeks two rooms or cottage for living in Carmel. Write immediately stating reasonable monthly rental: P.R.F., Drawer 5007, Carmel.

QUIET, CLEAN studio wanted for part-time occupancy. Serious student. Maximum rent $90. Local references. 624-0449 after 4 p.m.

ENGINEER AND family need 3- or 4-bedroom furnished home for one year beginning September, Carmel or Carmel Valley. 624-7170.

UNFURNISHED 1-BEDROOM cottage in Carmel. $125 - $150, by July 20 or August 20. Carmel business owner. References. 624-0843.

TWO MATURE young women need house in Carmel or Carmel Valley. Preferably two bedrooms. Up to $150.00 a month. Phone 372-4004 or 624-5277.

Architectural
Design & Drafting
MacKenzie
Patterson
Box 2497 Carmel
624-0340

Carmel Commercial

$25,000 cash will handle. Prime location -- excellent potential.

Small Monterey Peninsula Motel

$20,000 cash and owner will finance balance at 8 percent.

CARMEL ASSOCIATES
624-5373
Rod Santos, Realtor
Ernie Wenzel, Associate
Ruth Pardoll, Associate
San Carlos Street
Between 7th & 8th
P.O. Box 3262

Look
Del Monte Realty
is expanding again and we have some excellent homes available in the lovely and picturesque
Carmel Valley
whether it be
Horse property, Ranches, or
Country Living Homes
WE WILL BE ABLE TO SERVE YOU
For more information
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PETER PRIMIANI (408) 373-1361
DEL MONTE REALTY CO. 624-1536
California's largest growing
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Take Your Pick of These

The Last Building Sites with Sweeping
DAY AND NIGHT VIEWS OF THE CITY OF
MONTEREY AND THE BAY
in this prestige area of new homes, with underground utilities and green belts.

$17,500 to $18,500 and terms.

F.M. SCOTT & ASSOCIATES
(408) 624-5321
P.O. Box 5598 Carmel, Calif. 93921

Want Real Estate

WANTED TO buy -- House in Carmel, 2 or 3 bedrooms -- 3 preferred -- 1½ baths. Not over $40,000. Brokers' replies welcome. For prompt response, write Howard LaSalle, General Delivery, Carmel.

Real Estate

½-ACRE LOT NE corner Whalers Way and Valdez, MPCC. Cleared for construction. Close to ocean, surrounded by fine homes. Owner 372-6068.

GOVERNMENT LAND $5 an acre. Write Land Package, 1185 Arrowhead Ave., San Bernardino, Calif. 92410.

4 BEDROOMS
Excellent Pacific Grove Location -- $32,500.
Full Dining Room -- big kitchen -- service porch, large yard. 373-6416

PEBBLE BEACH near MPCC, outstanding architect-designed 2-bedroom, 2-bath, den, large living room with big brick fireplace. Sauna bath. Rooms open to decks and beautiful secluded oak-tree setting. Perfect condition. $59,500. By owner, 375-0831.

CONDOMINIUM UNIT by owner. 624-1164. 2 bedrooms, 2 baths and studio. 180 degree view.

Real Estate

Solid Redwood Cottage Close In

60' x 100' lot, partial water view. 3 bathrooms, beach shower, cedar closets, electric perimeter heat. One bedroom plus usable finished room downstairs with outside entrance. Laundry equipment. Gorgeous garden. Remodeled in 1968. Look at this only if interested.

JIM MUSTARD, Realtor
Business Opportunities - Insurance
PHONE 624-3807 ANYTIME
Jerry Duncan, Dorothy Waring, Dick Parker, Clint Downing
S.E. Corner Lincoln & Ocean P.O. Box 3687, Carmel

MPA

Sales Associate Wanted

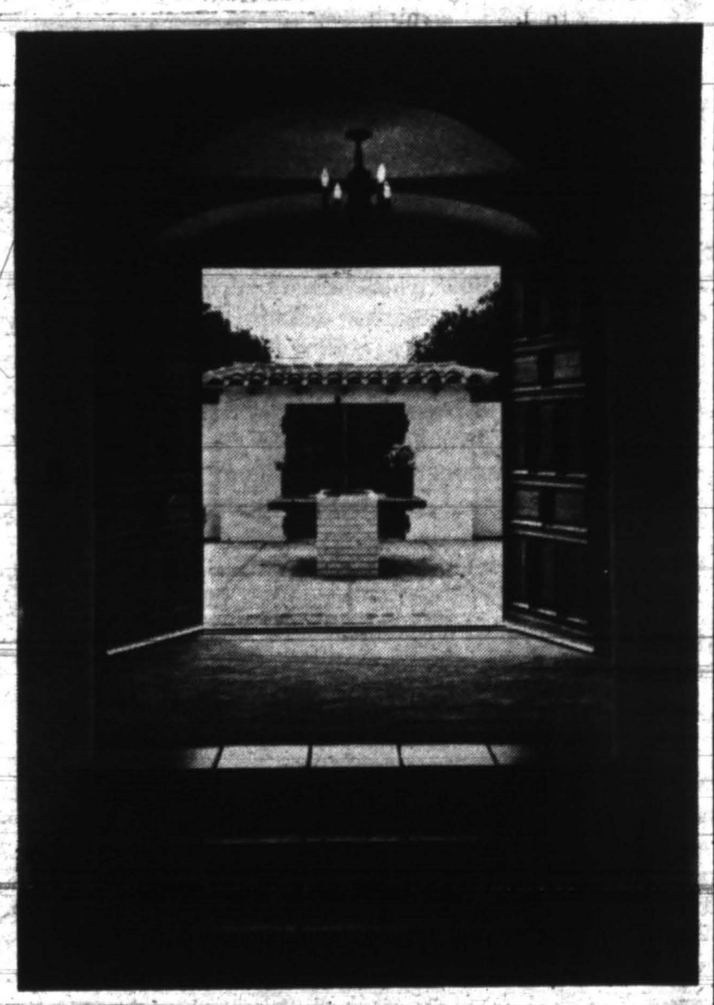
Opportunity for experienced real estate salesman or Broker who wants to associate with a conversative office handling higher class property.

We offer a commission arrangement that combines many of the advantages of having your own office with few of the disadvantages. Highest reputation since 1945.

Convenient location, pleasant surroundings and congenial staff.

All replies held in strictest confidence.

MONTEREY PENINSULA ASSOCIATES
Wright Fisher, Realtor
55 Soledad Drive, Monterey Phone 373-2424 Anytime



Unobstructed, panoramic

view of Monterey Bay

... from this 4,000 sq. ft. authentically Spanish styled villa on 2½ acres. 3 large bedrooms, 2½ baths, formal dining room, fireplaces in living room and master bedroom, walk-in steam room in master dressing room, stereo speakers with individual volume controls in each room and at poolside. The olympic sized heated pool has a glassed-walled sundeck with 2 gas area heaters, poolside cabana. Cork lined double-door wine cellar, underground sprinkler system, 2 car garage with storage, tree-shaded horse corral. Privacy assured in your spacious walled, brick patio. Den, with wet bar. Large kitchen and utility room.

Owner -- 659-2266
To request brochure, write P.O. Box 216
Carmel Valley, Calif. 93924

Real Estate

EXPANDABLE COTTAGE -- The total price is $23,500 for this clean one-bedroom cottage which sits on the rear of a level, cleared lot. You can live in it while you add a large living room on the front.

A COMSTOCK ORIGINAL -- Here is your opportunity to live in a bit of old Carmel. Four blocks from the shops, sunny and cheerful with one bedroom, garage, oak trees and stone paths. Newly redecorated. $32,500.

CLOSE-IN THREE-BEDROOM -- A modern home with shake roof and double garage five blocks from the Post Office and close to the Woods School and the tennis courts. Cathedral beamed living room, 2 baths, large patio. Priced for today's market at $43,500.

POINT LOBOS VIEW LOT -- Almost a half acre in Hatton Fields with unobstructable view of Point Lobos and the mountains. Contour map and complete house plans thrown in make this an excellent buy at $25,000.

GEORGE CONN REAL ESTATE
Carmel Multiple Listing Member
San Carlos near 6th 624-1266 P.O. Box 5478
John Mockett - 624-9596 Roy Potter - 624-9751
Sallie Conn - 624-5252

ON THE SHORE GOLF COURSE, MPCC with a gorgeous surf and ocean view, a Spanish type home in perfect condition. 4 bedrooms, 4 baths, dining room, solarium, 2-car garage, walled garden. Price $85,000. Exclusive.

THE VILLAGE REALTY
Peggy Dyer Elisabeth Setchel, Realtor
Ocean Ave. & Lincoln Phone 624-3754 P.O. Box BB, Carmel

IF YOU CAN'T FIND A HOUSE TO SUIT your needs, it is feasible and wise to build what you want. You'll be forever glad you did. Here are a few of our lot listings for your considersation and choice.

BEHIND CARMEL HIGH SCHOOL, secluded and yet handy totown, is a lovely 13-acre lot. Lots of privacy and ideal for a family at $14,500. Terms offered.

OR WHAT ABOUT a corner lot with handsome trees and simple to build on? A very intersting home can go on this 115' x 80' lot in a top neighborhood. Priced at $20,000.

IN THE HIGHLANDS we want to show you a corner lot — a beautiful setting into which you can nestle your dream house. About an acre in size, it is $21,500, and you'll love it!

IF YOU YEARN for an outlook onto water and surf, you should see our BIG 1¾ acre lot in the Highlands. This one at $33,500 is one of a kind. Glad to show it to you anytime!

MALCOLM E. FOSTER, Realtor
Member of Carmel Multiple Listing Service
624-8521
William A. Farner, Res., 624-4446 Jean Crane, Res. 624-3045
Dolores near 7th P.O. Box 2068, Carmel

Bach Festival Intermission Special
Or "Handel's Hideaway"

Just one long block to the Carmel Cultural Center, a brand, spanking new home.

It is complete with kitchen built-ins in the popular Harvest Gold, together with fine furniture cabinets of Mediterranean styling and walnut finish.

It has large, light, and airy rooms with lots of flexible storage space.

It is decorated in color coordinated interiors, and the skillfully executed use of the exterior textures, combined with the immediate environment, make this a most pleasant and enjoyable new home.

We invite you to inspect and evaluate this maximum value home with any other comparable offering.

Two bedrooms, two baths, a fully insulated home with a No. 1 Shake roof. Price $42,000 firm.

(The office with Professionalism and Service)
Strathmeyer Real Estate
624-5368
Dorris Drive & Center St. - Mid-Carmel Valley
Mail: Rte. 2, Box 6666, Carmel, Calif. 93921

South of Ocean Ave.!

1. Only a step to town! Now offering this lovely 5-year-old home with 4 bedrooms, 3 baths, huge living room, paneled library, separate dining room, stainless steel kitchen, PLUS a separate studio and bath at the low, low JUST reduced price of $64,500. Exclusive.

2. And – an attractive Carmel "charmer" with 2 bedrooms, 2 baths, small den. Also south of Ocean Ave. $47,500.

3. ALSO – near the Mission and beach, very nice corner home with 3 bedrooms, 2 baths -- everything. $37,500.

SHIRLEY JONES, Realtor
John Wightman, Associate

624-5435 Residence
P.O. Box 1153 Carmel 624-8969
5th & Mission

"Deo Soli Gloria"

Heralding trombones, Baroque and modern instruments, voices of soloists, chorale and choir will mingle for ten days with the surge of surf on the shore, the murmur of breezes in fragrant pines, the stillness of fog. But, when the 34th Annual Carmel Bach Festival is a memory the enchantment of Carmel will remain. No small part of this allure is the homes of our unique community. May we show you some?

Carmel

$35,750 . . . a cozy two-bedroom brick and stucco cottage. Fireplace in beamed ceiling living room. Trees on oversize lot.

$37,500 . . . a three-bedroom, two-bath ranch style family home with fireplace in living room. Dining room. Garage.

$40,950 . . . Stone fireplace in large living room of this two-bedroom, 1½-bath house. Cherry kitchen. Study. Laundry. Storage area. Garage.

Carmel Point

$66,900 . . . all the charm of Old Carmel in this completely restored two-story charmer. Modern electric kitchen. Handcarved beams in living room. Dining room. Game room. Two bedrooms. Two baths. Two fireplaces.

$119,000 . . . English manor house in walled courtyard. Plank floors. Gracious living and dining rooms. Storybook kitchen. Three bedrooms, 4½ baths. Studio over double garage. Steps to ocean. View.

$150,000 . . . Point Lobos to Pebble Beach view from this 4-year-old ocean-front home. Two bedrooms, 2½ baths. Fireplaces in living and family rooms. Compact kitchen. Dining room. Central vacuum system. Storage room. Garage.

Hatton Fields

$59,500 . . . Mission, Valley and Point Lobos views from this immaculate, two-bedroom, two-bath home in a serene garden on a quiet street. Attractive living room with fireplace. Large dining-family room opens onto brick patio. Sparkling kitchen with breakfast nook. Den or hobby room. Workshop. Double garage.

$87,500 . . . stone fireplaces in both living and dining rooms of this tri-level, custom-decorated home in a professionally landscaped garden. Three bedrooms, 3½ baths. Family room off large kitchen. Powder room. Laundry. Two-car garage.

Carmel Valley

$59,500 . . . high atop a hill this three-bedroom, 1½-bath view property has a guest apartment and air conditioning. Entirely fenced acre-plus site studded with oaks. Kitchen in main house and apartment. Built-in appliances. Spacious living room. Deck area.

DEL MONTE REALTY CO.

a subsidiary of
Del Monte Properties Company
CARMEL OFFICE —— 624-1536

South Carmel Hills

This is one of our best buys in a 3-bedroom, 2-bath home, for a family that wants privacy and a Valley view, plus being close to school. The living room has an open beam ceiling -- hardwood floors throughout -- a large breakfast area in the kitchen -- and some paneling throughout the house. All appliances (some are brand new) are included in the price of $54,000.

Carmel Meadows

A real beauty in the right setting. It is a large home and one to be proud to entertain in. All 3 bedrooms are large. The 3½ baths are beautifully tiled (sunken bath tub) -- the family-dining area is in addition to a formal dining room -- then to top it off, a large recreation room for pool, darts or whatever. There are views everywhere. The living area contains about 3500 square feet plus a 2-car garage. $135,000.

Cachagua Acreage

300 to 500 acres. Take your choice. Rolling hills. Road frontage. All fenced. And a good road through the property. Small down payment and prepaid interest are acceptable. We'll show it any time.

Close In

A 2-bedroom home plus a downstairs room and bath, located near 4th and Torres is available to be seen any time and the price is certainly right at $37,500. Call 624-8604 or 624-1234.

OCEAN AVENUE REALTY

Carmel 624-1234 P.O. Box 3322
LEO TANOUS, Realtor: Residence 624-4818
HAROLD RELIFORD Home Phone 624-3396
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Pebble Beach

Mediterranean on view acre. Fenced. Beamed living and dining rooms, concealed wet bar. 3 master-size bedrooms. 3 fireplaces. 4½ baths. Den. Family room. Sitting room. Kitchen has all built-in appliances. Cozy breakfast room. EXCLUSIVE. $125,000.

JAMES FOSTER, Realtor
Carmel Rancho Shopping Center
Phone 624-2789

VERSATILE HOME. Good for a family . . . good for a home-plus-income situation! There are 3 bedrooms, 2 baths and all bedrooms have separate entrances. The attractive living room has a cathedral ceiling in stained wood, a brick fireplace and a spacious dining area with garden outlook. There is a cheerful breakfast room off the kitchen, a service room and an attached double garage. Freshly painted and tastefully redecorated inside and out. Located near the bus line, and the price . . . only $37,500! Just listed.

SOMETHING DIFFERENT! Distinctive design and the perfect home for relaxed retirement. Just enough garden (attractively fenced for privacy) and just enough house . . . 2 bedrooms, 2½ baths, a family room or den, spacious living room, separate dining room, unusual entry. Sunny corner location in Hatton Fields. $53,500.

PICTURESQUE PEBBLE BEACH SETTING . . . midst stately oaks and towering pines, this gay family home of contemporary design, combining wood and adobe, brick and carpeted floors and interesting and colorful decorator's touches. There are 3 bedrooms, 3 baths plus a den or 4th bedroom, a stunning living room with massive adobe fireplace wall, a separate dining room, a breakfast room with patio outlook and a galley-type kitchen with decorative tile counters and all the built-ins. The double garage has an electric door opener and a storage room. Unbeatable in this prime area at $115,000.

OCEAN VIEW HOME on Carmel Point. Instantly appealing from the moment you step inside the tile-floored entry and gaze up the wide carpeted stairway to the main living area (there are one bedroom and bath on the lower level). The spacious living room is a charmer with its fireplace wall with bookshelves and floor-to-ceiling windows facing the view. The master bedroom opens onto a delightful walled patio and the guest bedroom and bath (or separate studio) have their own adobe patio. The kitchen is in olive green tones and is equipped with the latest (self-cleaning oven, ice maker refrigerator-freezer, etc.). Lushly carpeted throughout. A home for sophisticated adults! $76,000.

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Phone 624-1569
Claire Cross 624-5739 Lenore Foster 624-6775
Anne Weeks 624-6516 Amelia Myette Whelchel 624-3968
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CARMEL — 2 BEDROOMS — 2 BATHS — $43,500

Close-in, near new, delightful, 2-bedroom, 2-bath home, with some ocean view. Built-in kitchen, fireplace, protected deck. Full price $43,500. Exclusive.

3-BEDROOM, 2-BATH CHARMER, SOUTH OF OCEAN NEAR THE BEACH, $47,500

Run, don't walk to our office and arrange to see a great new listing, on Camino Real near 11th, a perfect location. It's an older (not old) Carmel home that feels right. If you're looking for a good house in a top area, don't miss this one.

CARMEL HILLS — 3 BEDROOMS — 2 BATHS — $49,500

Near Carmel High School, well built, large 3 bedroom home, with good view of Carmel Valley hills. Large kitchen with appliances, and rugs and draperies are included. There is a dining ell and a breakfast nook. This is an excellent value at $49,500.

3 BEDROOMS, 3 BATHS + GUEST HOUSE ON A 1.35-ACRE OCEAN-VIEW LOT

which is level, with many magnificent old oak trees, and most beautifully landscaped. The house was architect designed and custom built with minute attention given to detail and no costs spared. It is located high on a hill in Rancho Rio Vista, well above the fog belt, and has a fine mountain as well as ocean view. Call us for details and an appointment to see it. $110,000. Exclusive.

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Carmel Keepsake

A nostalgic and typical rustic frame residence, classic to Carmel in the days of its early beginnings. Located within a few paces of the Pine Inn in the midst of all there was to the Village when the house was built. It is completely private and secluded behind its walls and lovely chalk rock garden.

2 bedrooms, 1 bath (with easy possibility of a second bath), large living room with fireplace, dining room, lovely modern kitchen and deck. All new wiring, new roof, new forced-air heating system. A lovable and livable, comfortable and cozy Collector's Item. $54,000.

Beside the Sea

With views that quiet and captivate the mind, sits this warm and wonderful old Spanish home. Updated and in prime condition, it has lost none of the character and spirit of a time that was. 4 bedrooms, 3 baths and a fascinating upstairs studio suite with bath and dressing room. A very liveable and adaptable home on 2 full choice lots. So worth seeing. Price $85,000.

Penny Howard
REALTOR
MEMBER CARMEL MULTIPLE LISTING SERVICE
624-0104 Anytime
7th Ave. west of Dolores P.O. Box 4236, Carmel

On the Edge of the Blue Pacific

This 3-bedroom, 2½-bath adobe in this glorious setting that offers complete privacy, sunshine, and overlooks a sheltered cove with access to a private beach. Just 6 miles south of Carmel. $115,000. Exclusive.

A Family Home

Close in, with 3 bedrooms, family room, a storage room 19' x 10'6". Also sundecks, a view through the trees of the ocean. Exclusive. $43,500.

A level building site in upper Pebble Beach now offered at a sacrifice price of only $10,500. Just half way between Carmel and Del Monte Shopping Center. AGAIN ONLY $10,500.

A wonderful two bedroom, two bath home on a 60x100 foot lot, south of Ocean Ave. and close to the Mission. Lots of closet space and a two car garage. Easy to care for garden. Now priced at $39,500.

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A Charming 2-bedroom + den, 2 baths and small dining room. A lot of Home for $36,500.

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ON A QUIET DEAD-END STREET close to the Village sits a desireable 3-bedroom, 2-bath home on a lot large enough to build a separate guest house. Excellent price and a wonderful location. Only $44,950. OUR EXCLUSIVE!

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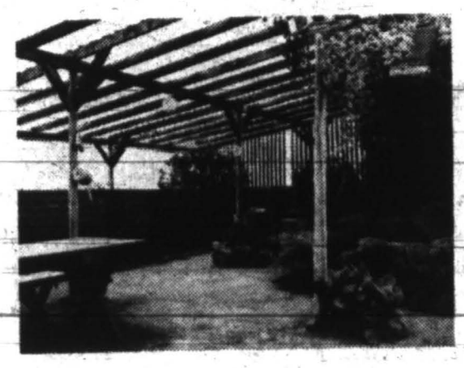

2½ acre country paradise with orchard, post adobe home. 5 mi. up Valley. $55,000.

Upper Pebble Beach area on Sunridge Road, beautiful grounds. $52,500.

One of Carmel's wonderful old homes with wonderful old oaks, completely redone. $59,500.

Luxury pad in Carmel Valley on 3 acres of oaks; built as library and bar of projected 8 rm. home. Gorgeous heated pool. $82,500.

Entire South wall is living mural of Pt. Lobos, monastery, , and the sea. $200,000.

Photos by George Robinson

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Purity Market demolished; new Crocker Bank due Jan. 1

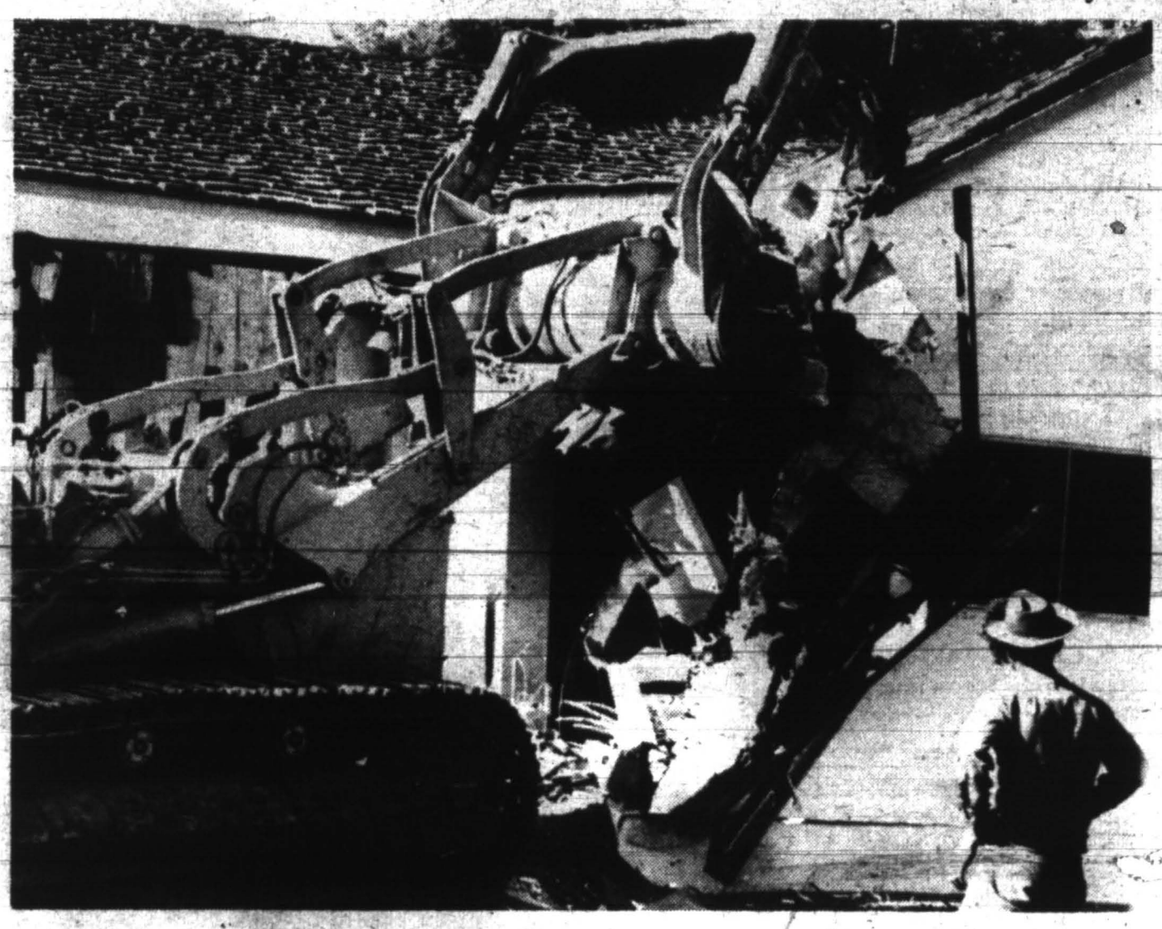
The Purity Market, a Carmel landmark at Mission and Sixth, was demolished this week to make way for the construction of the new Carmel branch office of Crocker Bank.

An additional six weeks of excavation and foundation work by Geyer Construction Co. of Monterey is expected before actual construction of the bank building begins.

A spokesman for the bank in San Francisco told the Pine Cone the new facility was expected to be ready for occupancy on January 1, 1972. The bank will then move from its present location on the northeast corner of Ocean and Dolores.

The bank spokesman said that the Crocker Bank building on Ocean will be sold, but could not say whether the identity of any prospective buyer was known.

A giant bulldozer began tearing down the walls last Friday afternoon. By late Monday, the structure was reduced to rubble. Old-timers watched the demolition work silently.



GIANT STEEL JAWS of the bulldozer smash their way into the Purity Market building on Sixth and Mission. After six weeks of excavation and foundation work, actual construction of the new Carmel branch of Corcker Bank will begin. The bank will take occupancy of the new building on January 1, 1972 (photo by AME).

A PILE OF RUBBLE is all that remained of the old Purity Market Monday afternoon. The site is now being excavated.

Contract let for construction at Ocean and Hiway 1

A contract was awarded by James A. Moe, State Director of Public Works, for construction of additional lanes at the Route 1 intersection of Ocean Avenue near Carmel. The $77,698 project was awarded to Steiny and Company of San Francisco.

The new lanes to be constructed will serve as storage areas where drivers who wish to make left turns can wait in safety until oncoming traffic has cleared the intersection.

Existing highway traffic signals and lighting will be modified as the second part of the project.

Steiny and Company is allowed 120 working days from the date of award in which to complete the project.

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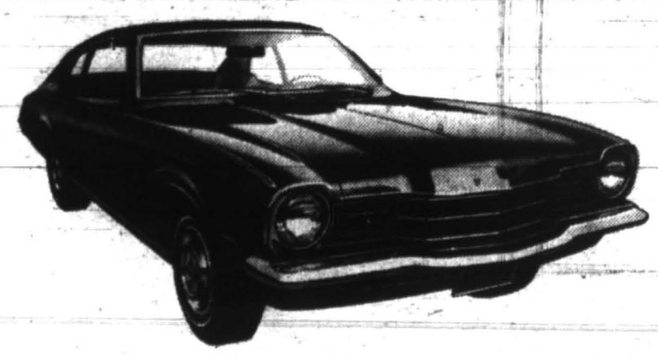
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